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THE ROYAL COMMISSION ON VIOLENCE IN THE COMMUNICATIONS INDUSTRY

RESEARCH REPORT

A CONTENT ANALYSIS OF
ENTERTAINMENT TELEVISION PROGRAMMING

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1976



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A CONTENT ANALYSIS
OF
ENTERTAINMENT TELEVISION PROGRAMMING

A Report to the
PROVINCE OF ONTARIO
ROYAL COMMISSION ON VIOLENCE
IN THE
COMMUNICATIONS INDUSTRY

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CHAPTER ONE

INTRODUCTION

Considerable concern has been voiced by the public and by the scientific community regarding the effects of aggression and violence depicted on television. It is therefore somewhat surprising that so little of the actual content of television has been analyzed. Indeed, there has been a great deal more research on the effects of televised violence than research on the portrayal of violence and aggression on television. The greater attention by researchers to the effects than to the content of television may have come about in part because the content analyses that have been done have been excellent, thorough, and conducted annually for the past several years. We refer, of course to the work of George Gerbner and his associates at the Annenberg School of Communications (e.g., Gerbner, 1972). Gerbner's content analyses have focussed primarily on dramatic fictional programs shown either in 'prime time' or on Saturday morning, have been based on a definition of violence emphasizing physical modes of aggression, and have been restricted to the three major U.S. networks (ABC, CBS, and NBC). Thus there is still relatively little data available concerning the content of programs other than dramatic fiction and programs shown at times other than Saturday morning or 'prime time'. More importantly, there have been no detailed content analyses of Canadian networks and programs. And, the available information about televised aggression other than physical aggression (e.g., psychological and verbal abuse) is very limited. As Stein and Friedrich (1975) have pointed out, "Virtually all of the research on television content and behavior limits the definition of violence to physical injury or damage. The verbal abuse, aggressive humor and control over other people by threat or imperative that are so prevalent on television are not included in most investigations" (Page 190). The research described in this report was designed to address some of these gaps in the content analysis literature.

For the purposes of the research described in this report, aggression was defined as any behaviour that could inflict harm on an individual or individuals, either physically or psychologically and, therefore, was defined to include

explicit and implicit threats to harm, nonverbal behaviours etc. Violence was defined as severe instances of physical aggression; specifically, behaviours that do, or potentially could, cause injury or death to an individual or individuals.

METHOD

The sample of 109 entertainment television programs was selected on the basis of audience viewing figures for the Toronto area. The Canadian Bureau of Broadcast Measurement (BBM) data for January 1976 were used to select the top 100 programs for each of the adult (age 19 and over), teenage (age 12-18) and child (up to age 11) viewing populations. A few programs produced in Canada but not shown during the period for which BBM figures were obtained were added to the list (e.g., Sidestreet). This list formed the basis of the schedule for videotaping over the two-week period, May 17-30, 1976. Some programs shown during the BBM data collecting period were not on the air during the videotaping period. Also, some of the videotapes turned out to be defective and could not be used for the analyses. To remedy the omission of programs felt to be particularly important, a few additional programs were taped during June, 1977. In most cases, one videotape of each program was obtained. Some of the programs with the highest audience figures were taped twice, that is, more than one episode or show in the program series was obtained. The complete list of programs used in the analyses is in Appendix 1.

The Content Analysis Coding Format (Appendix 2) was used to code each program. Some items in the Content Analysis Coding Format were developed by George Gerbner and his associates; the majority were developed by the authors for this project. There were two versions of the coding format, a long form which provided slightly more information about characters and aggressive incidents and a short form. Detailed outlines of the procedures used by coders appears in Appendices 3 (Long version) and 4 (Short version). Additional instructions to coders, definitions, and classifications, are in Appendix 5. An outline of the general coding procedure follows.

Each program was first viewed one time through as though the coder was an 'ordinary' viewer (with the exception that commercials were noted and the total duration of the show was timed). After this initial run-through, the coder filled out the 'Global Messages' part of the coding format. This included rating the tone of the program, noting the messages that were communicated in the program and rating 'group portrayals' (for example, men, women, police). Coders were instructed not to change any of these responses after subsequent viewings. Character profiles for individual characters could also be filled out at this time and these could be referred to again, if necessary.

The second run-through consisted of viewing the program episode by episode and coding appropriate incidents of aggression, argument, conflict, etc. Episodes could be rerun if necessary for the coder to obtain all of the required information. Finally, during a third run-through, the coder timed the duration of the lead-in to the program, aggression in the lead-in, arguments and aggressive interactions in the program and audience build-up to aggression (suspense). These data were entered on the cover sheet as was the appropriate information regarding the frequency of aggressive episodes, argument episodes, etc. (ascertained simply by counting the episodes coded during the second run-through).

In general, both the long and the short coding format supplied information about the following: general or 'global' messages communicated in each show; character portrayals (both for groups and for individual characters); context and setting of the program; the amount and nature of conflict portrayed; and detailed information on episodes containing aggression, including its type and the motivation and justification for its use.

Most programs in the sample were content analyzed by one coder. A total of six people served as coders during the project, but the majority of the work was done by three coders (two women and a man). Extensive training preceded the data collection. When content analyzing a program, the coder was blind as to (did not know) whether that particular program was being coded only once, or was part of the

reliability sample and would therefore be coded twice. Thus it was expected that the behaviour of the coders, when working independently, would more closely approximate the behaviour of coders who know they are being checked (that is, more reliable), than the behaviour of coders who know they are not being checked (less reliable). A subsample of sixteen programs (15%) formed the reliability sample.

Reliability was calculated for each item in the coding format using the formula and computer program developed by Krippendorff (1973). This formula takes into account the expected values of observations, and is a conservative estimate of reliability. It has the advantage that it can be used across different pairs of programs and different pairs of coders. It has the disadvantage that it requires a range of observed values for the item. Thus, if all pairs of coders agreed that the tone of all 16 programs in the reliability sample was "funny", the reliability coefficient according to Krippendorff's formula would be 0 (despite their perfect agreement). For this reason, where the range of values for a particular item in the reliability sample was limited, an alternative formula was used for calculating reliability (number of agreements divided by number of agreements plus disagreements). If the reliability of an item by either of these procedures was lower than .6, the results for the item are not discussed in this report (very few items had to be discarded, and in almost all cases, further work on definitions would most likely have solved the problem). On the whole, the reliabilities were much higher (e.g., for the global portrayal of police, the mean reliability for seven items using Krippendorff's formula was .84; for number of conflict episodes, .95; and for duration of violent interactions, .98). Thus, given the complexity of the coding format used, the level of reliability achieved was quite good. If the range of responses to an item for the entire program sample was severely restricted, that item is not discussed in this report.

PROGRAM CATEGORIES

For the purposes of data analysis, programs were grouped into 10 categories. These categories, and placement of programs in the categories, were based on the

TV Guide descriptions. In the tables in this report, because of space, abbreviations have been used to indicate the categories. The categories and their abbreviations are as follows (The complete list of programs is given by category in Appendix 1):

AD Adventure e.g., Beachcombers, Six Million Dollar Man
 AN Animated (cartoon) e.g., Flintstones, Bugs Bunny/Roadrunner
 CH Children's e.g., Sesame Street, Mr. Dressup, Shazam/Isis
 CR Crime e.g., Kojak, Hawaii Five-0, Sidestreet
 DOC Documentary e.g., Fabulous Funnies, Time of the Jackals,
 War Years

Note: Because documentaries are one-time events, and the results are based on only five shows, the results should be considered only suggestive.

D/M Drama/Medical e.g., Waltons, Emergency, Edge of Night,
 Medical Center
 GA Game e.g., Match Game, Price is Right, This is the Law
 I/R Instruction/Religion e.g., Celebrity Cooks, Mr. Chips,
 People's Church
 M/V/T Music/Variety/Talk e.g., Sonny & Cher, Irish Rovers,
 Bobby Vinton, Dinah
 SIT Situation Comedy e.g., All in the Family, Happy Days, Excuse
 My French

The inclusion of documentaries in the program sample deserves further comment. Because most documentaries are unique, our initial tendency was to exclude them from this content analysis of entertainment television programming. However, some documentaries occur in series (e.g., Jacques Cousteau, The War Years) and would therefore be expected to be relatively consistent. More importantly, when we examined several television program guides, we found that aggression and violence, the focus of our work, were related to many of the

documentary topics addressed on television. The most notable example of this is of course the three-hour special, Violence in America, shown on NBC on January 5, 1977, but even Fabulous Funnies is culpable in this regard, since animated shows (in this project and in other content analyses) rank high in the portrayal of aggression and violence. The complete list of documentaries shown during the two-week videotaping period is given in Table 1. Although the sample of five documentaries included in this report does not seem unrepresentative, the special nature of documentaries must be kept in mind when considering the results.

FORMAT OF THIS REPORT

In this report, tables have been numbered within chapters and are placed at the end of each chapter. Accompanying each table, either below the table or on the page facing the table, are a statement or statements designed to highlight the main points of interest in the findings described in the table. The text for each chapter, which provides a verbal description of the major findings for that section of the analyses is placed at the beginning of each chapter. Finally, some particularly salient and/or provocative results of this research are summarized for the entire project at the end of the report.

CHAPTER TWO

GLOBAL ANALYSES OF PROGRAMS

CHAPTER 2

Tables

1. Documentaries/specials shown on the channels from which videotaping was done.
2. Tone of program.
3. Violence Rating: Proportion of programmes.
4. Global statements about the world.
5. Global portrayal of certain groups, averaged.
6. Global portrayal of certain groups, crime.
7. Global portrayal of certain groups, situation comedies.
8. Program context: Date of the major action.
9. Program context: Reality level.
10. Specific city and state or province in which episodes occurred.
11. Setting: Time of day at which episodes occurred.

The first approach to program content in the coding format and in the analyses of the data was to the program in its entirety. Global messages in the program and the portrayal of groups of characters are examples of this global approach.

GLOBAL MESSAGES

After one complete viewing of each show, the coder assessed the general impressions or global messages presented in the program, focusing on tone, statements about "the world" portrayed by the show, and group character portrayals. Some of the statements about the world were taken from Srole's work on anomie (1956), others were taken from the F-scale (for authoritarianism; Adorno, et al., 1950), and others were developed by the authors.

The coders were instructed not to change any of their responses to the global message questions after subsequent viewing of the program, even if they later decided on the basis of detailed examination of the show that their initial impressions should be altered. Thus the global message data most closely represent what a normal viewer might think about a program after watching it.

Tone of Program

The coder noted whether each of the following adjectives was or was not generally descriptive of the program: funny, exciting, interesting, educational, accurate, serious, plausible, predictable, violent, suspenseful, entertaining, sensual, and tragic; the results are summarized by program category in Table 2.

Across all categories, very few programs were educational (14.7%), but almost all were entertaining (87.2%) and interesting (80.7%). These results, which were obtained for a sample of programs selected on the basis of audience popularity, are in keeping with the commonly held belief that North American television programming is oriented more toward entertainment than toward education. It is also interesting to note that very few programs were tragic (6.4%). Whereas historically dramatic entertainment has often been based on tragedy (e.g. Greek drama, much of Shakespeare's work), current North

American television entertainment seems to be based on comedy (45.9% of all programs were described as funny) more than on tragedy. The exceptions to this trend were crime and documentary programs. More crime shows were described as tragic (23.8%) than as funny (4.8%) and the proportions of funny and tragic documentaries were equal (20%).

About one-third (36.7%) of all programs were described as violent. Indeed, more programs were described as violent than as interesting, educational, accurate, suspenseful, sensual, or tragic. Not surprisingly, the crime category contained the highest proportion of violent shows (95.2%), but 40% or more of the documentary, adventure, and animated shows were described as violent.

Aside from varying in terms of the types of tone most descriptive of them, program categories could differ in terms of their variability in tone. Documentary, crime, and adventure programs ranked highest in variability of tone for the adjectives used in the coding format. That documentary shows were variable is not surprising (after all, "Fabulous Funnies" and "The War Years" would be expected to be very different in tone). It is more interesting that there was considerable variation in the tone of crime shows. It will be seen later that crime shows also tend to be relatively varied in other ways.

Global Violence Ranking

Each program was rated for violence on a 1 to 7 scale, ranging from "not at all violent" (1) to "very violent" (7). For the purposes of this rating, violence was defined in very general terms to include: physical or psychological injury, hurt, or death, and verbal and nonverbal aggressive acts. The mean violence ratings for the program categories, listed from lowest to highest ranking, were as follows: Game, 1.00; Instruction/Religion, 1.67; Drama/Medical, 1.89; Children's, 2.20; Music/Variety/Talk, 2.20; Situation Comedy, 2.58; Adventure, 3.57; Animated, 4.11; Documentary, 4.60; Crime, 5.19. Statistical analyses (analysis of variance) revealed that there were significant differences among the program categories, $F(9,99) = 9.96$, $p < .001$. Tukey post hoc analyses were used to determine which particular program categories varied significantly ($p < .05$) in mean violence

rating from other categories. These analyses revealed that crime shows were rated as significantly more violent than all other program categories except documentary, animated, and adventure. The mean documentary violence rating was significantly higher than the children's, drama/medical, instruction/religion, and game ratings, and the mean animated rating was significantly higher than the drama/medical, instruction/religion, and game ratings. The reliability coefficient (Krippendorff, 1973) for the violence rating was .85.

The proportion of programs in each category receiving each violence rating is shown in Table 3. More than 90% of the crime shows were given one of the three highest violence ratings (i.e., were rated above the median in violence). It is interesting to note that although the definition of violence used for the rating was very general and included verbal and psychological aggression as well as physical violence, situation comedies, which contained a relatively high proportion of episodes containing verbal aggression (discussed in detail in Chapter 6), were rated substantially lower in global portrayal of violence than crime shows, which contained a relatively high proportion of episodes containing physical aggression.

The portrayal of violence and aggression is discussed in detail in Chapters 5 and 6 of this report.

Global Statements about the World

The proportion of programs in each category providing evidence for and against certain statements about the world is shown in Table 4. Note that only statements for which there was evidence in at least 20% of the programs are listed in Table 4.

The single statement for which there was most evidence across program categories was, "People get support from their family and friends". This finding is particularly interesting because, as will be seen in Chapter 3, about two-thirds of the characters coded were portrayed as social isolates; that is, they were not portrayed as having any family or close friends and associates.

Thus while the support of family and friends is a central theme in entertainment television programming, particularly in adventure, situation comedy, and children's shows, this theme is apparently portrayed in the story line rather than through the characters.

The second generally most supported statement was, "The best way of interacting with people is to be kind". It is interesting that evidence to support this statement was portrayed in the same proportion of programs (36.7%) as were rated "violent" in tone. As would be expected, the shows described as violent were not, by and large, the same shows portraying the message that the best way of interacting with people is to be kind. Of the 40 programs providing evidence that the best way of interacting with people is to be kind, 9 (22.5%) were rated "yes" for violent tone and 31 (77.5%) were rated "no". One program provided evidence against the statement that the "best way of dealing with people is to be kind" and that program was rated positively for violent tone.

The single most salient statement about the world portrayed in crime shows was "Crime does not pay"; there was explicit evidence for this statement in 19 of the 21 (90.5%) crime shows analyzed. "The world is a dangerous place to be" was also a frequent message in crime shows (71.4%). It is interesting to note that shows in the crime category provided evidence either for or against a more widely varying set of statements about the world than shows in any other category.

Evidence for the statement, "The best way of interacting with people is to be aggressive", was found most in animated (22.2%), documentary (20.0%), and crime (19.0%) programs, but there were other more salient messages in each of these program categories.

Global portrayal of Certain Groups of People

The way in which women, men, teenagers, old people, minorities, career people, spouses of career people, police, and politicians were generally portrayed in each program was noted by the coder after the first viewing. That is, the coder noted his or her global impression as to whether the program portrayed

people in each of these groups as powerless, neutral on the power dimension, or powerful, interesting/boring, emotionally stable/unstable, dissatisfied with life satisfied with life, and wise/foolish. There were too few politicians and spouses of career people to warrant analyses of the data for those groups, and the data for career people were not sufficiently reliable. The results for the remaining groups are presented in Table 5, averaging across all program categories. In Table 6, the global portrayal of women, men, minorities and police in crime shows is shown, and in Table 7, the global portrayal of women, men, teenagers and minorities in situation comedies is given.

As Table 5 indicates women were portrayed in fewer programs than men (85.3% vs 98.2%), but both men and women were portrayed in most programs. Teenagers were portrayed in only 36.4% of the shows coded and old people in only 26.4%. Minorities (28.2%) and police (30.0%) appeared with about the same frequency. When reading Tables 5, 6, and 7, these proportions must be kept in mind. Thus, police were portrayed in 30.0% of all programs, and when portrayed (i.e., in the 42 programs in which police appeared), police were depicted as powerful in 51.7% of the (42) shows, powerless in 3.0% and neutrally on the power dimension in 45.3% of the (42) shows.

The global portrayals of women and men were generally similar except women more often than men were portrayed as powerless and men more often than women were portrayed as powerful; note, however, that both men and women were more often portrayed as powerful than as powerless. The dimensions on which men and women were most frequently portrayed non-neutrally were interesting/boring and emotionally stable/unstable.

Old people were portrayed proportionately more often than any other group as powerless, and the police were portrayed most consistently as powerful. Whereas police, when portrayed, were almost always depicted (81.7%) as emotionally stable, old people were shown to be emotionally stable only in about half the shows in which old people appeared (58.7%). Old people did, however, have the highest

proportion of wise portrayals (10.2%). Teenagers had the highest proportion of foolish portrayals (12.4%). Indeed, teenagers were more often portrayed as foolish than as wise, and the converse was true for old people.

When portrayed, all groups except minorities were more often shown to be satisfied than dissatisfied with life; the converse was true for minorities (dissatisfied in 19.5% of the shows in which they appeared, satisfied in 12.8%).

The global portrayal of women, men, minorities, and police in crime shows is presented in Table 5. Men and police appeared in all crime shows, women in most, and minorities in half. The findings discussed above for group portrayal across all program categories generally held true for crime shows, and some were exaggerated. Men were more often than women portrayed as emotionally stable, but in 15% of the crime shows women were depicted as emotionally unstable. In 20 of the 21 crime shows the police were portrayed as emotionally stable. In none of the crime shows in which they appeared were minorities portrayed as satisfied with life; in 27.2% they were portrayed as dissatisfied.

In situation comedies, men were portrayed in 100% of the 24 programs coded, women in 91.7%, teenagers in 41.7%, and minorities in 33.3% (Table 7). Again, men were more often than women portrayed as powerful. Note that the proportion of situation comedies in which women were portrayed as powerless (13.6%) is higher than the proportion in which they were portrayed as powerful (9.1%). Women as well as men were most often portrayed neutrally on the power dimension. In all situation comedies in which they appeared, minorities were portrayed as interesting. We do not have data regarding the story lines of the programs coded, but it is possible that when minorities appear in situation comedies they are usually central to the plot (rather than being portrayed as background characters). If so, this might account for their consistent portrayal as interesting. The next highest incidence of portrayal of a group as interesting was that of men in crime shows (86.4%).

Teenagers appeared more often in situation comedies than in any other

program category, and although they were portrayed more often positively than negatively, they were proportionately more often portrayed negatively than any other group.

In sum, the global portrayal of all groups tended to be positive, and to support rather than to contradict group stereotypes. The portrayal of individual characters is outlined in the next chapter.

TABLE 1. Documentaries/specials shown on the channels from which videotaping was done.

<u>Shows Analyzed</u>	<u>Shows not Analyzed (Cont'd.)</u>
Fabulous Funnies	Nova
Jacques Cousteau	Talk of the Devil
Shark Kill	National Geographic
Time of the Jackals	A Space to Be
War Years	Presidents: 76 Years on Camera
<u>Shows not analyzed</u>	NBC Special: The Press and the Courts
Klahanie	Future Shock
Canadian Cavalcade	America
Global Journal	Wide World Special - The Underworld: A Portrait of Power
Design Explosion	
FDR (Roosevelt)	
Olympiad	
World at War	
Days before Yesterday	
Winston Churchill: The Valiant Years	
Our Fellow Americans	
Pursuit of Happiness	
Tocqueville's America	
ABC - closeup - American Schools: Flunking the Test	
Good Life	
CBS Reports: 'Busing'	
Challenging Sea	
Man of Aran (Movie/Documentary)	
Lowell Thomas Remembers	
Olympics: A TV History	

TABLE 2. TONE OF PROGRAM

Across all program categories, the adjectives describing the greatest proportion of programs were: entertaining (87.2%), interesting (80.7%), plausible (70.6%) and predictable (65.1%). The adjectives least descriptive of the programs were sensual (0), tragic (6.4%), educational (14.7%) exciting (15.6%) and accurate (17.4%).

Using the highest proportions for each program category (except where ties were involved, indicated by /) the categories were globally described by the adjectives as follows:

Adventure: Entertaining/predictable, serious/exciting/interesting.

Animated: Entertaining, funny, predictable/ interesting, violent.

Children's: Entertaining/interesting, educational, predictable.

Crime: Entertaining/interesting/violent, plausible.

Documentary: Entertaining/interesting/accurate/plausible.

Drama/medical: Entertaining/interesting/plausible/serious.

Game: Entertaining, interesting, funny/exciting/accurate/plausible/suspenseful.

Instruction/Religion: Serious/plausible, interesting, accurate.

Music/Variety/Talk: Entertaining, interesting, predictable/plausible/funny.

Situation Comedy: Funny/plausible, entertaining, predictable, interesting.

Crime shows: Almost all were violent, interesting, and entertaining, and more than two-thirds were serious, plausible, and suspenseful.

Situation Comedies: All were funny and plausible, and almost all were entertaining. More than two-thirds were interesting and predictable.

Violence: Virtually all the crime shows, and 40% or more of the adventure, animated, and documentary programs were globally described as violent.

Documentaries, crime shows, and adventure programs ranked highest in variability of portrayal of tone via the adjectives used (i.e., the mean proportions of programs described by the adjectives was highest for these categories).

TABLE 2

Tone of Programs: Proportion of Programs in each Category Globally Described by each Adjective.

	Mean	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
funny	45.9%	28.6%	77.8%	40.0%	4.8%	20.0%	22.2%	60.0%	11.1%	50.0%	100%
exciting	15.6	71.4	11.1	10.0	28.6	20.0	-	60.0	-	-	-
interesting	80.7	71.4	55.6	90.0	95.2	100	88.9	80.0	66.7	60.0	83.3
educational	14.7	-	-	30.0	-	60.0	-	20.0	44.4	-	-
accurate	17.4	14.3	-	10.0	9.5	100	11.1	60.0	55.6	10.0	-
serious	43.1	71.4	-	30.0	81.0	30.0	88.9	20.0	77.8	-	8.3
plausible	70.6	57.1	11.1	20.0	85.7	100	88.9	60.0	77.8	50.0	100
predictable	65.1	85.7	66.7	70.0	66.7	60.0	44.4	20.0	44.4	50.0	87.5
violent	36.7	42.9	44.4	20.0	95.2	40.0	-	-	22.2	10.0	25.0
suspenseful	27.5	57.1	-	10.0	81.0	40.0	33.3	60.0	-	-	-
entertaining	87.2	85.7	88.9	90.0	95.2	100	88.9	100	22.2	90.0	95.8
sensual	-	-	-	-	-	-	-	-	-	-	-
tragic	6.4	-	-	-	23.8	20.0	11.1	-	-	-	-
No. of programs	109	7	9	10	21	5	9	5	9	10	24

TABLE 3. Violence Rating: Proportion of Program in each Category
 Receiving each Rating

Rating	Mean	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
1	23.8	-	11.1	40.0	-	20.0	11.1	100	77.8	40.0	12.5
2	25.7	14.3	11.1	30.0	4.8	-	88.9	-	-	20.0	50.0
3	12.8	28.6	11.1	10.0	9.5	20.0	-	-	-	30.0	16.7
4	11.0	42.9	33.3	10.0	9.5	-	-	-	11.1	-	16.7
5	14.7	14.3	11.1	10.0	38.1	20.0	-	-	11.1	10.0	8.3
6	3.7	-	-	-	14.3	-	-	-	-	-	4.2
7 (very violent)	8.3	-	22.2	-	23.8	40.0	-	-	-	-	-
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Number	109	7	9	10	21	5	9	5	9	10	24
Mean Violence Rating (max=7)		3.57	4.11	2.2	5.19	4.6	1.89	1.00	1.67	2.2	2.58

The crime category had the highest mean violence rating, but did not have the highest proportion of shows receiving the maximum rating. However, 93.3% of crime shows were rated in categories 5-7 (above the median violence rating).

TABLE 4. GLOBAL STATEMENTS ABOUT THE WORLD

Of the global messages coded, the one for which there was most evidence across program categories was, "People get support from their family and friends" (52.3%). This message was particularly evident in adventure (71.4%), situation comedy (70.8%), and children's (66.7%) shows. The second generally most supported message was, "The best way of interacting with people is to be kind" (36.7%). This message was particularly evident in drama/medical (66.7%), and children's (50%) shows, and not evident in animated (11.1%) shows.

Other messages varied more according to program category. One-third or more of the programs in each category provided evidence for the other statements as follows:

Adventure: Crime does not pay (42.9%)

Animated: The best way of interacting with people is to be thoughtful (33.3%) and assertive (33.3%).

Crime: The world is a dangerous place to be (71.4%)

Crime does not pay (90.5%)

The nuclear family is important in our society (33%)

(evidence against) Relations with others are simple, direct, and conflict-free (33.3%).

Documentary: The world is a dangerous place to be (60.0%).

Drama/Medical: The best way of interacting with people is to be kind (66.7%), thoughtful, (66.7%) and straightforward (44.4%).

Game: (Evidence against) Good things in life are hard to come by (40%).

Situation Comedies: The best way of dealing with people is to be kind (41.7%) and straightforward (37.5%).

Among the global messages for which relatively little evidence was portrayed across all programs were:

- A city's downtown is dangerous at night. (This message was portrayed in 9.5% of crime and 4.3% of situation comedy programs).

Table 4 (cont'd)

- It is often necessary for police to use excessive force (portrayed in 9.5% of crime shows).
- The best way of interacting with people is shown to be sarcastic (portrayed in 4.8% of crime, 10.0% of music/variety/talk and children's, 11.1% of instruction/religion, and 16.7% of situation comedy shows).

In general, the greatest varieties of global messages were found in crime and situation comedy programs.

TABLE 4

Proportion of Programs in each category portraying global evidence for or against certain statements.
(Note: Only statements for which at least 20% of programs in one or more categories portrayed evidence are listed. Where no proportions for or against are listed, all are 0).

	Mean	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
-The world is a dangerous place to be.	24.8%	14.3%	11.1%	10.0%	71.4%	60.0%	27.2%	-	33.3%	-	4.2%
Against	0.9	-	-	-	-	-	-	-	-	-	4.2
-Crime does not pay	25.7	42.9	22.2	10.0	90.5	-	-	20.0	-	10.0	4.2
Against	0.9	-	-	-	-	20.0	-	-	-	-	-
-The nuclear family is important in our society	15.6	-	22.2	-	33.3	20.0	22.2	-	-	-	20.8
-People get support from their family and friends	52.3	71.4	66.7	50.0	57.1	20.0	55.6	-	44.4	20.0	70.8
Against	1.8	-	-	-	9.5	-	-	-	-	-	-
-People like their job	15.6	14.3	-	-	19.0	20.0	44.4	-	22.2	10.0	16.7
-People are happy with their position in life	12.8	-	-	20.0	9.5	20.0	22.2	-	11.1	30.0	12.5
Against	8.3	-	11.1	-	9.5	-	11.1	-	22.2	-	12.5
-If you believe you are morally right any action you take is justified	7.3	14.3	-	-	9.5	20.0	11.1	-	11.1	-	8.3
-Marriage problems associated with living together are easily handled	4.6	-	-	-	4.8	-	22.2	-	22.2	-	-
-Relations with others are simple, direct, conflict free	2.8	-	-	10.0	-	11.1	-	-	-	10.0	-
Against	14.7	-	11.1	-	33.3	20.0	11.1	-	22.2	-	16.7

TABLE 4 (Cont'd.)

	Mean	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
-In this show, the best was of interacting with people is shown to											
- be kind	36.7%	28.6%	11.1%	50.0%	28.6%	20.0%	66.7%	40.0%	33.3%	40.0%	41.7%
	1.8	-	-	-	4.8	-	-	-	-	-	4.2
- be thoughtful	26.6	14.3	33.3	10.0	23.8	20.0	66.7	20.0	33.3	10.0	29.2
- be pushy	13.8	-	22.2	-	28.6	20.0	-	-	-	10.0	20.8
- be aggressive	11.0	14.3	22.2	10.0	19.0	20.0	-	-	11.1	-	8.3
	0.9	-	-	-	4.8	-	-	-	-	-	-
- tell white lies	8.3	14.3	-	-	9.5	-	22.2	-	-	10.0	12.5
	0.9	-	-	-	4.8	-	-	-	-	-	-
- be straightforward	22.0	-	-	-	28.6	20.0	44.4	-	22.2	20.0	37.5
	2.8	-	-	-	4.8	-	-	-	11.1	-	-
- be tactful	4.6	-	-	-	4.8	20.0	11.1	-	14.1	10.0	-
- be assertive	20.2	-	33.3	10.0	23.8	20.0	11.1	20.0	44.4	20.0	16.7
	0.9	-	-	-	-	-	-	-	11.1	-	-
-Nowadays a person has to live pretty much for to-day and let tomorrow take care of itself	6.4	-	11.1	-	4.8	-	22.2	-	22.2	10.0	-
-It's hardly fair to bring children into the world with the way things look for the future	1.8	-	-	-	-	-	-	-	22.2	-	-

TABLE 4 (cont'd)

	Mean	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
-These days a person doesn't really know whom he can count on	4.6%	14.3%	-	10.0%	4.8%	20.0%	11.1%	-	-	-	-
	3.7	-	-	-	4.8	-	-	-	22.2	-	4.2
-Good things in life are hard to come by	1.8	-	-	-	-	-	-	-	11.1	-	4.2
	1.8	-	-	-	-	-	-	40.0	-	-	-

TABLE 5. GLOBAL PORTRAYAL OF WOMEN, MEN, TEENAGERS,
OLD PEOPLE, MINORITIES, AND POLICE

Men were portrayed in virtually all programs (98%).

Women were portrayed less frequently than men (85%) but still in the vast majority of programs.

All other groups were portrayed in less than half the programs: teenagers (36.4%), police (30%) minorities (28.2%) and old people (26.4%).

The dimensions on which men and women were most frequently portrayed clearly (as indicated by "neutral" portrayal in less than 50% of the programs) were interesting/boring and emotionally stable/unstable.

On the whole, men and women were portrayed similarly. Men were more likely to be shown as powerful and women as powerless, and more programs showed men than women as interesting.

Tennagers were more often portrayed as foolish than wise, whereas the converse was true for old people.

Minority group members were portrayed more often as dissatisfied than satisfied with life, but the converse was true for all other groups.

When portrayed, all groups (especially police) were shown as emotionally stable in the majority of programs.

TABLE 5 Global portrayal of certain groups, averaged across all (109) programs

	women	men	teenagers	old people	minorities	police
proportion of programs in which group was portrayed	85.3%	98.2%	36.4%	26.4%	28.2%	30.0%
When portrayed, proportion of group shown as:	6.4	17.6	7.4	6.8	6.4	51.7
powerful						
powerless	7.3	.9	4.9	10.2	3.2	3.0
interesting	67.8	75.9	62.4	65.5	70.9	57.7
boring	3.2	3.7	2.5	-	-	-
emotionally stable	71.0	74.9	64.8	58.7	67.7	81.7
unstable	3.2	.9	2.5	3.4	6.4	-
satisfied with life	29.0	29.6	22.5	24.2	12.8	27.3
dissatisfied with life	-	2.7	7.4	10.2	19.5	2.9
wise	2.1	1.8	2.5	10.2	3.2	6.0
foolish	4.6	4.6	12.4	6.8	3.2	6.0

Note: For each trait for each group, the proportions of neutral (not in table) + positive + negative portrayals = 100%. The proportion of programs in which the group was portrayed at all must be considered in interpreting the entries in this table, e.g., the police were portrayed as powerful in 51.7% of the programs in which police were portrayed, which was in only 30% of all programs coded.

TABLE 6 Global portrayal of women, men, minorities, and police in crime shows.

CRIME SHOWS (number = 21)

	Women	Men	Minorities	Police
Proportion of programs portraying the group	90.5%	100%	50.0%	100%
When the group was portrayed, proportion of crime shows portraying the group as:				
powerful	9.5	27.3	9.0	54.5
powerless	4.8	-	-	-
Interesting	71.4	86.4	54.6	77.3
boring	-	-	-	-
Emotionally stable	65.0	54.5	63.6	95.5
unstable	15.0	4.5	-	-
Satisfied with life	15.0	18.2	-	36.4
dissatisfied with life	-	9.1	27.2	4.5
Wise	5.0	-	-	9.1
foolish	5.0	-	-	-

Note: For each trait for each group, the proportions of positive + negative + neutral
(not in table) portrayals = 100%.

TABLE 7 Global portrayals of women, men, teenagers, and minorities in Situation comedies (number = 24)

	Women	Men	Teenagers	Minorities
Proportion of programs portraying the group	91.7%	100%	41.7%	33.3%
When portrayed, proportion of programs in which the group was portrayed as:				
powerful	9.1	20.8	10.1	-
powerless	13.6	-	10.1	-
interesting	77.2	83.3	70.0	100
boring	4.6	4.2	10.1	-
emotionally stable	81.8	79.2	89.9	87.7
unstable	-	-	-	-
satisfied with life	36.3	29.2	30.0	12.6
dissatisfied with life	-	4.2	-	12.6
wise	-	-	-	-
foolish	4.6	8.3	10.1	-

Note: For each trait, the proportions of neutral + positive + negative portrayals for each group = 100% (e.g. In 9.1% of the situation comedies in which women were portrayed they were portrayed as powerful; in 13.6% as powerless, and in 77.3% as neutral on the power dimension).

TABLE 8 Program Context: Date of the Major Action.

	Mean	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
Before 1900	3.7%	-	33.3%	-	-	-	11.1%	-	-	-	-
1900 to WW II	1.8	14.3	-	-	-	-	11.1	-	-	-	-
WW II to 1965	7.3	-	-	-	4.8	20.0	11.1	-	-	-	25.0
1965 to present	81.7	85.7	66.7	90.0	95.2	60.0	66.7	100%	88.9	100%	75.0
Spans WW II to present	.9	-	-	-	-	20.0	-	-	11.1	-	-
Spans 1900 to present	.9	-	-	-	-	-	-	-	-	-	-
Future	.9	-	-	10.0	-	-	-	-	-	-	-
Number of Programs	109	7	9	10	21	5	9	5	9	10	24

The vast majority (81.7%) of programs were set in the present (1965 to present).

Drama/medical programs varied most in the date of major action.

TABLE 9 Program Context: Reality Level

	Mean	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
Claim to depict reality	22.9%	-	-	-	9.5%	80.0%	-	100%	100%	40.0%	-
Plausible fiction	56.8	57.1	11.1	20.0	90.5	20.0	100%	-	-	20.0	100%
Plausible setting, mixed real and fantastic characters	3.7	-	11.1	30.0	-	-	-	-	-	-	-
Plausible setting, fantastic characters	2.8	28.6	-	10.0	-	-	-	-	-	-	-
Fantastic, implausible	10.1	14.3	66.7	40.0	-	-	-	-	-	-	-
Mixed	1.8	-	11.1	-	-	-	-	-	-	10.0	-
Variety show	2.8	-	-	-	-	-	-	-	-	30.0	-
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Number of Programs	109	7	9	10	21	5	9	5	9	10	24

Most programs (77.1%) claimed to depict reality or were plausible fiction. Situation comedies, instruction/religion, game, drama/medical, documentary, and crime programs fell entirely within these two reality categories. The greatest variety in programs reality was found in programming aimed broadly at children (the animated, children's and adventure categories).

TABLE 10. Specific city and State in Province in which episodes occurred.

In crime programs, 37.8% of all episodes could be identified as occurring in Los Angeles, San Francisco, or New York. The comparable figure for situation comedies was 20.6%. Considering only those episodes for which city, state, or province could be determined, the proportions were 88.1% for crime shows and 50.9% for situation comedies. Of all episodes (across program categories) 19% were identified as occurring in California and these were 54.5% of all identifiable episodes.

TABLE 10. Specific city and state or province in which episodes occurred. (Note: only places occurring in more than one program category are listed.)

City	\bar{X}	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
No. of episodes coded	1548	96	177	84	673	252	58	8	29	25	146
Not mentioned	64.5%	55.2%	79.7%	96.4%	57.1%	71.0%	53.4%	37.5%	75.9%	68.0%	59.6%
Los Angeles	8.4	-	-	-	16.6	-	10.3	-	-	12.0	6.2
San Francisco	5.7	-	-	-	12.3	-	-	-	-	-	4.1
New York	5.6	-	4.5	2.4	8.9	.4	-	-	-	-	10.3
Washington	.8	12.5	-	-	-	-	-	-	-	4.0	-
Toronto	2.8	-	-	12.	4.8	-	-	-	3.4	-	6.8
Bakersfield	.2	-	-	-	.3	-	-	-	-	4.0	-
<u>State or Province</u>											
Not mentioned	65.3%	59.4%	91.0%	96.4%	54.4%	71.8%	86.2%	25.0%	31.0%	60.0%	61.0%
California	18.9	-	-	-	28.1	27.8	13.8	-	-	20.0	14.4
New York	5.6	-	4.5	2.4	8.9	.4	-	-	-	-	10.3
Ontario	2.8	-	-	1.2	4.8	-	-	-	3.4	-	6.8
District of Columbia	1.8	28.1	-	-	-	-	-	-	-	4.0	-
British Columbia	.8	10.4	-	-	-	-	-	12.5	3.4	-	-
Quebec	.3	-	-	-	-	-	-	-	-	4.0	2.7
Maryland	.2	2.1	-	-	-	-	-	12.5	-	-	-

TABLE 11. Setting: Time of day at which episodes occurred.

	Mean	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
Morning before dawn	.1%	-	-	-	.4%	-	-	-	-	-	-
Dawn	2.1	-	-	2.4	4.2	1.2	-	-	-	-	-
Breakfast	.3	-	-	-	.3	.8	-	-	-	-	-
Morning	9.9	7.3	5.6	1.2	10.8	13.1	8.6	-	10.3	-	14.4
Lunch hour	1.0	2.1	1.7	-	.7	.4	1.7	-	-	-	2.7
Afternoon	57.4	86.5	66.7	66.7	53.9	55.2	60.3	62.5	86.2	24.0	40.4
Supper hour	1.8	-	6.8	-	1.3	.4	-	-	-	-	4.1
Evening (early)	7.2	3.1	9.1	1.2	5.9	2.0	15.5	12.5	-	12.0	22.6
8-11 p.m.	14.1	1.0	9.0	-	21.1	12.7	5.2	-	-	24.0	13.0
Late night	1.1	-	-	-	1.3	.4	5.2	-	-	-	2.7
Not specific or can't code	5.0	2.1	.6	28.6	.7	13.5	3.4	25.0	3.4	40.0	-
<hr/>											
Number of episodes.	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
	1548	96	177	84	673	252	58	8	29	25	146

Across all programs the greatest proportion of episodes occurred in the afternoon (57.4%), and this held true within every program category.

Crime shows had the greatest variety of times at which episodes occurred.

CHAPTER THREE

CHARACTER PROFILES

CHAPTER 3

Tables

1. Proportion of characters of each sex in each program category.
2. Proportion of characters of each sex in each age group.
3. Proportion of characters in each age category for each program category.
4. Proportion of characters of each sex for each age category across program categories.
5. Characters' marital status: proportion of male and female characters in each marital status category.
6. Proportion of human characters for each program category portrayed as having family or close friends and associates.
7. Proportion of human characters of each sex and status portrayed as having family or close friends and associates.
8. Proportion of characters at each income level for each program category.
9. Social group membership of characters in each program category.
10. Proportion of characters in each role for each program category.
11. Proportion of males and females in each role.
12. Proportion of title, leading, and non-leading aggressive characters in each role.
13. Proportion of males and females receiving certain types of punishment.
14. Proportion of characters in each program category portrayed with certain images.
15. Proportion of characters of each sex and status portrayed with certain images.
16. Proportion of characters in each program category portrayed with certain traits.
17. Proportion of characters of each sex and status portrayed with certain traits.
18. Role of violence in the portrayal of law officers.

The way in which people are portrayed on television was of major interest in our analysis of entertainment programming. Two types of information about characters were obtained. General impressions about groups of characters (e.g., women, police) were obtained in the global messages; these results were discussed in Chapter 2. More specific and detailed information was obtained from the profiles of individual characters. Demographic and trait information were filled out by the coder for each Title character, Leading character (definition: If you were relating this story, would you include this character?), and non-leading character involved in aggression or violence. Thus, all central figures were included in the character profiles. Some of the information about characters was obtained in both the long and short forms of the coding format, and some was exclusive to the long form.

Character profiles: Data Common to the Long & Short Coding Formats

There were 899 characters for whom the character profile data included in both the long and short coding formats (Appendices 3 and 4) were completed.

In Table 1, character distribution by sex is shown for each program category. Because it could be argued that non-leading aggressive characters are in some ways not representative of all characters shown on television, the distribution of characters by sex and program category is shown separately for title and leading characters (combined) and for non-leading characters involved in aggression. Certainly, the proportion of males was higher for non-leading characters involved in aggression (81.6%) than for title and leading characters (64.0%), but there were still more than twice as many male as female title and/or leading characters (the sex breakdown for all 899 characters revealed that 69.1% were male so the inclusion of non-leading aggressive characters did not substantially alter the sex distribution). The finding that about two-thirds of the characters on television were male has been reported elsewhere (e.g., Stein & Friedrich, 1975). It is interesting (and perhaps disturbing) to note that even in children's non-animated and animated shows, there were many more males than

females. If explicitly and implicitly sexed characters are combined, 74.0% of the characters in animated and 76.4% of the characters in children's shows were male.

The distribution of characters according to sex and age is shown, averaged across all program categories, in Table 2. The greatest single proportions of both male and female characters were in the 19 to 40 year age range, and females were more disproportionately lumped in this age category than were males (e.g., 34.1% of males were aged 41-64 but only 20.5% of the women characters were in that age range). There were very few children, adolescents, or old people in the programs coded. Indeed, the age range 19 to 64 included 80.1% of the male and 81.1% of the female characters. Among all 899 central characters, the largest single age-by-sex groups were male adults aged 19 to 40 (35% of all characters coded), middle-aged males aged 41-64 (21%), and female adults aged 19 to 40 (15.6%).

The distribution of characters in each age category for each program category is shown in Table 3. There were no children in game, instruction/religion, or music/variety/talk shows, and only 1.3% of the characters in crime, 2.4% of the characters in animated, and 3.7% of the characters in situation comedy programs were children. Even in non-animated children's shows only 6.8% of the characters were children. That there were so few child characters in programming intended entirely for children (AN, CH) is surprising. Adventure programs had the highest proportion of child characters (12.9%); these programs (e.g., Bionic Woman, World of Disney) are watched by adults as well as children but are especially popular with the latter. Characters in animated and situation comedy shows varied most by age.

In Table 4, the sex distribution of characters in each age range is given. The finding mentioned above, that there were twice as many male as female characters, held true in all but the old (65+) age group (where there were very few characters of either sex). Sex distribution was most disproportionate in the

middle-aged (41-64) group. This finding supports the argument that there is a strong trend on television to portray women as young and glamorous.

Characters' marital status is shown in Table 5. For the majority of characters (65.5%), no information about marital status was revealed. Marital status was, however, revealed more often for female (54.4%) than for male (27.2%) characters, and this was also true for implicit males and females (although there were so few such implicitly sexed characters that this finding should be considered very tentative).

Of the 899 characters, 774 (86.0%) were humans (with no superhuman powers). A subsample of 504 of these 774 humans were coded for one particular item, "Was this character portrayed as having any family or close friends and associates?" This item was designed to assess the degree to which television characters are portrayed as social isolates. In Table 6, the findings for this item are shown by program category, and in Table 7, by sex and status. As was found for marital status, about two-thirds of all characters coded for this item were not portrayed as having any family or close friends or associates. Explicit or implicit evidence of the existence of family etc. was given most frequently in situation comedy (for 55.0% of such characters) and drama/medical (51.4%) programs. And, as for marital status, explicit or implicit evidence of family or close friends and associates was given for a greater proportion of female (44.1%) than male (27.9%) characters. Title characters were an exception to the trend toward portrayal of characters as social isolates; family or close friends and associates were portrayed for 33 (64.7%) of the 51 title characters coded for this item. This is not surprising, since title characters appear repeatedly in a television series. Whereas only 31.4% of title characters were portrayed as social isolates, 62.6% of leading characters and 89.3% of non-leading characters involved in aggression were so portrayed. It is interesting to compare these data with the marital status data. No information about marital status was provided for 55.7% of the 79 title characters (in the full sample), for 59.7% of the 563 leading characters, and for

82.4% of the non-leading characters involved in aggression. Thus title characters were more often portrayed as having family or close friends and associates than were leading characters, but this portrayal was not more likely to include information about their marital status.

The proportion of characters at each income level is shown for each program category in Table 8. Information about income level was most often provided in animated (87.5%) and documentary (73.0%) programs; it was least often given in children's (42.2%) and instruction/religion (46.4%) programs. Very few characters were depicted as blue collar workers (9.9% of all human characters) or poor (3.9%). Indeed, more characters were portrayed as upper class or elite (12.4%) and substantially more as white collar workers (25.2%). The majority of characters in crime (55.6%) and music/variety/talk (53.8%) shows were portrayed in one of the latter two income categories; if one considers only those characters for whom information about income level was given, the proportions are even higher (76% for crime and 90% for music/variety/talk programs). The most equal distribution of characters across income levels occurred in drama/medical and situation comedy programs. It is interesting that in both of those program categories the proportions of upper/elite and blue collar characters were about equal.

The social group membership of characters in each program category is given in Table 9. The vast majority of characters were white English-speaking Americans, either from the U.S. or Canada. Only 1% of all characters were French Canadians; more characters (although still practically none) were Native Indian, Inuit or Metis. Fewer than 1% of the characters (2 of 899 or 0.2%) were of Italian background, a point of interest because of complaints from the Italian community about the portrayal of criminals (especially in organized crime) as Italian. The minority group one would expect to see most often on television would be Black North Americans, who comprise approximately 10% of the population of the U.S.A. Averaging across all program categories 6.9% of all characters were

Black North Americans but there were none in the documentary or drama/medical programs coded. In crime shows, 5.7% of the characters were Black North Americans, and in situation comedies, 12.5%.

The coders categorized each character according to the "role" they played in the program, as "good guy, protagonist, hero", "mixed, neither, uncertain", bad guy, antagonist, villain", or "cannot code". The results are shown in Table 11, and 12. Averaging across all programs, there were substantially more good guys" (45.8%) than "bad guys" (14.0%). Not surprisingly, adventure (27.1%), crime (23.0%), and animated (20.0%) shows had the highest proportions of "bad guys". No characters were portrayed as villains in game or instruction/religion shows, and there were few in drama/medical (1.2%), music/variety/talk (6.0%), or situation comedy (6.3%) shows. Drama/medical shows had the highest proportion of "good guys" (64.2%). The characters in adventure, crime, and documentary shows were most evenly distributed across the roles. Almost all of the villains coded were male (84.1%); only 9.5% were female, and a greater proportion of females (55.7%) than males (43.5%) were portrayed as heroes. Only one of the title characters was portrayed as a villain, and more leading characters were also portrayed as heroes (54.4%) than as villains (10.1%). In contrast, more of the non-leading characters coded because they were involved in aggression were portrayed as villains (26.6%) than as heroes (17.2%).

For all characters, the coders noted whether the character received any punishment (if punishment would have been appropriate as a consequence of violent or illegal acts). The proportions of male and female characters receiving various punishments are shown in Table 13. For most characters (86.2% of males and 96.2% of females) punishment was not appropriate. For those characters for whom punishment would have been appropriate (13.8% of the males, 3.8% of the females, and 10.3% of the implicit males), it was usually unclear that any punishment was given (63.0% of the appropriate male cases and 65.8% of the female cases). It is difficult to know whether in reality punishment is usually given when violent or

illegal acts have been committed, but it seems unwise to give the impression that it is not. In North America, life imprisonment is a more common punishment than death. In our sample of characters, 15 characters were shown to be punished by death, but not one received life imprisonment.

Character Profiles: Data Exclusive to the Long Coding Format

Of the 899 characters coded, 358 or 39.8% were coded using the long format. Information regarding the characters' health, general image, and an extensive adjective checklist were exclusive to the long coding format. This information is summarized in the comments and in tables at the end of the chapter.

Health. Very few characters were portrayed as having a physical handicap (1.1%), physical illness (2.5%), or psychological disorder (1.4%). Equally few were shown as using prescription drugs (1.4%) or illegal drugs (1.1%). Use of tobacco was more common (4.5%), but still extremely infrequent. Use of alcohol was portrayed for 9.5% of the characters (the proportion for adult characters would be higher, since some of the 358 characters were children).

Of the 14 characters portrayed as users of tobacco, 12 were males; 11 of these males used tobacco moderately and 1, heavily. One female was a moderate user and one a heavy user. Of the 32 characters portrayed as using alcohol, 22 (68.8%) were male; 21 of these males used alcohol in moderation, and one, heavily. One of the 10 females who used alcohol used it heavily, and the other 9, moderately.

In sum, almost all characters were portrayed as physically and psychologically healthy, and there was very little evidence of the use of tobacco, alcohol, or legal or illegal drugs. In all of these instances the portrayal was substantially different from reality, e.g., tobacco is used by about 40% of the adult population in Canada, and about 10% of Canadians are hospitalized at some time in their lives for psychological disorders. Thus the portrayal of reality by television is inaccurate in these areas. On the other hand, television appears to be providing positive role models with regard to the use of drugs

(including tobacco and alcohol).

Character Image. The coders noted whether the image portrayed for a character was as an unqualified success (does everything right all the time), an unqualified but human success (makes mistakes occasionally within the program but reputation untarnished or even increased), a qualified success (makes some mistakes and causes doubts about image), a qualified failure (generally unsuccessful but has big moment of success) or an unqualified failure (doesn't do anything right).

In Table 14, the proportions of characters in each program category portrayed with each image are shown. Note that the distributions for the animated, documentary, game, instruction/religion and music/variety/talk categories should be interpreted with caution because they are based on small samples. More than in any other program category, characters in crime shows had widely varying images; there were approximately equal proportions of unqualified successes (24.3%), unqualified but human successes (27.0%), and unqualified failures (27.0%). Adventure programs had the next most broadly varied set of character images. Characters in drama/medical programs were portrayed uniformly positively. No characters were portrayed as unqualified failures in situation comedy, music/variety/talk, instruction/religion, or drama/medical programs, and in the latter three categories there were also no characters portrayed as qualified failures. Crime (23.0%) and animated (18.8%) shows had the greatest proportion characters portrayed as unqualified failures. Documentaries had the highest proportion of characters (61.5%) depicted as failures (either qualified or unqualified failures).

In Table 15, the distribution of character image according to sex and status is shown. In general, women were portrayed more positively than men; 93.8% of the women and 80.0% of the men were shown to be successes. Title characters were portrayed more positively than leading characters, who were in turn portrayed more positively than non-leading characters involved in aggression.

In general, the character image data corroborated the character role data; most characters coded were portrayed positively, women tended to be portrayed more positively than men, and title characters were depicted especially positively. Characters in crime shows varied relatively widely in both role type and image.

Character Descriptions According to the Adjective Checklist

For each of 45 adjective pairs, the coder noted whether each character was portrayed in one direction, the other, or neutrally (or not portrayed on that dimension), e.g., old - neutral or not portrayed - young.

For 29 of the 45 adjective pairs, fewer than 20% of the 364 characters were coded as being other than neutral or not portrayed. These 29 adjective pairs were: old/young, tall/short, happy/sad, tough/delicate, moral/immoral, irrational/rational, sensitive/insensitive, flirtatious or seductive/prim, bungling/efficient, kind/cruel, learned/ignorant, intuitive/logical, bold/timid, sociable/unsociable, humble/proud, rich/poor, sophisticated/unsophisticated, unambitious/ambitious, sexually unsuccessful/successful, materialistic/unmaterialistic, dissatisfied/satisfied, wise/foolish, accommodating/bureaucratic, conservative/radical, unfair/fair, cold/warm, weak/ strong, powerless/powerful, and stupid/smart. These are apparently human dimensions not often portrayed on television.

The 12 dimensions on which more than 20% of the characters were portrayed as non-neutral were: emotional/unemotional, honest/dishonest, feminine/masculine, predictable/unpredictable, wholesome/unwholesome, dirty/clean, good/bad, violent/nonviolent, sexually unattractive/attractive, incompetent/competent, boring/interesting, and passive/active. On the dimensions usual/unusual, repulsive/attractive(generally), emotionally unstable/stable, and sarcastic/not sarcastic more than 20% of the characters were coded as non-neutral, but in the reliability sample the coders did not achieve adequate reliability for these dimensions. Tables 16 and 17 provide information about the way in which characters varied on the dimensions for which reliability was adequate and for

which more than 20% of the characters coded were portrayed as non-neutral. The distribution of character traits is broken down by program category in Table 16 and by sex and status in Table 17.

Averaging across sex, status, and program category (as shown in the mean column of Tables 16 and 17), more than 30% of the characters were portrayed as being clean (53.6%), active (48.6%), good (44.1%), non-violent, (40.5%), interesting (36.6%), and masculine (31.0%).

Considering the traits with clear-cut positive and negative dimensions, (all traits in Tables 16 and 17 except emotional/unemotional, predictable/unpredictable, and feminine/masculine, the program categories that included the widest variation of character traits were adventure, children's, crime, and situation comedy. At the other extreme, no character in drama/medical programs was portrayed negatively on any of the traits with negative dimensions (i.e., there were no dishonest, unwholesome, dirty, bad, violent, sexually unattractive, incompetent, boring, or passive characters in drama/medical programs.

Another indication that characters in crime shows displayed a wide variation of traits is that for 6 of the 29 adjective pairs on which fewer than 20% of all characters (averaged across program categories) were portrayed as non-neutral, more than 20% of the characters in crime shows were portrayed as non-neutral. In particular, 6.8% of characters in crime shows were old and 13.5% young, 23.0% tough and 1.4% delicate, 14.9% moral and 16.2% immoral, 21.6% bold and 0% timid, 2.7% weak and 20.3% strong, and 9.5% powerless and 17.6% powerful. More than 20% of the characters in situation comedies were rated as non-neutral on 5 of the 29 adjective pairs for which less than 20% of all characters were non-neutral. In particular, 22.2% of the characters in situation comedies were happy and 4.8% sad, 15.9% were sensitive and 9.5% insensitive, 17.5% were kind and 4.8% cruel, 4.8% were dissatisfied and 17.5% satisfied, and 3.2% were cold and 17.5% warm.

The program categories with the highest proportions of violent characters were animated (31.3%), documentary (23.0%) and crime (21.7%).

The adventure, animated, crime, instruction/religion, and music/variety/talk program categories had higher proportions of unemotional than emotional characters. But children's documentary, drama/medical, game, and situation comedy programs had proportionately more emotional than unemotional characters.

The highest proportions of dishonest and bad characters occurred in adventure (15.0% and 15.5%, respectively), crime (14.9% and 18.9%, respectively), and animated (12.5% and 25.0%, respectively) programs.

By comparison with the means across all program categories, animated shows had relatively high proportions of unwholesome (18.8% vs. 4.7%), dirty (12.5% vs. 3.4%), bad (25.0% vs. 9.5%), violent (31.3% vs. 14.8%), incompetent (25.0% vs. 2.8%), and active (75.0% vs. 48.6%) characters.

Drama/medical (67.5%) and situation comedy (52.4%) shows had the highest proportions of interesting characters.

The traits on which characters in each program category were most frequently portrayed were as follows:

Adventure - Clean, active, good, masculine and nonviolent.

Animated - Active, non-violent, predictable, clean and violent.

Children's - Good, non-violent, and clean.

Crime - Clean, active, masculine, interesting, good, and competent.

Documentary - Clean, active, masculine, and sexually attractive.

Drama/Medical - Non-violent, clean, good, active, interesting, sexually attractive, and predictable (note in Table 16 the high proportions of characters portrayed via each of these traits).

Game - Clean, non-violent, and active.

Instruction/religion - Clean, masculine, non-violent, predictable, good, and sexually attractive.

Music/Variety/Talk - Interesting, active, and clean.

Situation Comedy - Active, clean, good, interesting, masculine, and non-violent.

Almost all characters in Drama/Medical programs were non-violent (87.5%).

The comparable proportion for situation comedies was 36.5%, for crime shows 20.3%, and for adventures, 32.8%.

As Table 17 indicates, more women than men were characterized as emotional, feminine, predictable, clean, good, non-violent, sexually attractive, interesting, and warm. More men than women were characterized as unemotional, dishonest, masculine, immoral, bad, violent, and competent. On the whole, men tended to be portrayed more neutrally than women (the mean proportions of men and women portrayed as neutral for the 12 adjective pairs listed in Tables 16 and 17 were 62.3% and 53.5%, respectively). The proportion of women portrayed as feminine (71.6%) was substantially higher than the proportion of men portrayed as masculine (43.0%), and there were no feminine men or masculine women.

Half or more of the Title characters were portrayed as clean, good, non-violent, competent, and active. About one-third were honest, predictable, wholesome, and sexually attractive. Leading characters were rather like Title characters but covered a broader range of traits, and more leading characters were portrayed negatively. Non-leading characters involved in aggression tended to be portrayed neutrally. (Since they were less central to the program, this is perhaps not surprising).

When the data obtained about characters are considered as a whole, the impression is of stereotypes and black-and-white portrayals. The 12 traits in the adjective checklist on which more than 20% of the characters were portrayed non-neutrally tend to be obvious and even blatant aspects of human character rather than complex and/or subtle aspects. This may reflect the quality of acting on television or the relatively short time available in which actors can develop the characters they portray. For whatever reason, the overall impression seems to be a bit more caricature than character. This general impression of stereotypes, black-and-white, "good guys - bad guys", etc. varied somewhat by program category. Crime shows were more variable than other program categories in character image, role, and traits. Drama/medical shows were less variable than those in other

program categories; characters in drama/medical shows tended to be portrayed uniformly positively. Most crime and drama/medical shows are one hour, so length would not account for the differences in character portrayed.

Law Officers

The focus of this content analysis was on aggression and violence, and thus the portrayal of law officers was of particular interest. Some findings concerning the global portrayal of police were discussed in Chapter 2 of this report. Additional information was obtained about individual law officers, particularly in relation to violence.

Of the 899 characters coded, 90 or 10% were law officers. Of these 90 law officers, 68 (75.6%) appeared in crime, 7 (7.8%) in children's, 5 (4.6%) in documentary, 3 (3.3%) in animated and in instruction/religion, and one in each of adventure, game, music/variety/talk, and situation comedy programs. Almost all (84 or 93.3%) of the 90 law officers were male.

In Table 18, the involvement of law officers in violence (its use, degree, and justification) is described. The coder noted whether each law officer played an appropriate non-violent role (16.7% of law officers did so), refused to carry out the law in order to aid and abet (0), committed violence in the course of official duties (61.1%), committed violence in the course of official duties but for private gain (0), committed violence but not in the course of official duties (10%), permitted others to commit violence out of cowardice (0), or "other or played no role with respect to violence" (12.2%).

Coders noted whether justification was given for the involvement of law officers in violence. For 25.6% of the officers this item was irrelevant (violence was not committed). The actions of 63.3% of the law officers were portrayed as justified, of 2.2% as unjustified, and of 8.9% as both justified and unjustified (i.e. mixed). Thus, in 85.1% of the cases in which law officers committed violence, the violence was portrayed as justified.

Finally, coders noted the degree of violence committed by law officers. Only the level of violence which appeared necessary to accomplish their

objective(s) was committed by 67.8% of the law officers (and this accounted for 91.1% of the law officers who did commit violence). Violence which appeared to go beyond what was necessary (i.e., brutality, and recognized as such on the screen) was committed by 2.2% of the law officers (3.0% of those committing violence), and "both or mixed" levels of violence were committed by 4.4% of law officers (5.9% of those committing violence).

In sum, the majority of law officers committed violence in the course of their official duties, this violence was almost always portrayed as justified, and it was only the degree of violence that appeared necessary for the law officer to accomplish his or her objective(s). Real-life data which would be strictly comparable would be difficult if not impossible to obtain. It is probable that many or even most law officers commit violence in the course of their official duties at some point in their careers, but it seems unlikely that most law officers do so in the time period covered by the television sample analyzed in this report. For example, the total number of shots fired by the entire Vancouver, B. C. police force in 1976 was four (three by one policeman on one occasion, one by another one on a separate occasion) (Hogarth, 1977).

Table 1. Proportion of characters of Each Sex in Each Program Category.

When Title and Leading characters were combined, there were more than twice as many male (64.0%) as female (31.2%) characters, averaged across all program categories.

Averaging across all program categories, the sex distribution of non-leading characters involved in aggression was even more disproportionate than the distribution of title and leading characters.

The program categories with the highest proportions of female title or leading characters were Drama/medical (43.0%), Game (52.9%), Music/Variety/Talk (42.9%) and Situation comedy (37.2%).

Animated and children's shows had the greatest proportions of characters whose sex was implicit or not discernible. The vast majority of these characters were implicit males (denoted, for example, by voice or name).

TABLE 1.

Proportion of characters of each sex in each program category.
Title (n=79) and leading (n=563) characters

	Mean	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
Male	64.0%	75.0%	53.2%	58.2%	76.4%	66.7%	57.0%	57.1%	72.7%	57.1%	62.8%
Female	31.2	22.7	21.0	20.0	24.6	23.8	43.0	42.9	27.3	42.9	37.2
Implicit male	3.9	2.3	21.0	18.2	-	4.8	-	-	-	-	-
Implicit female	0.3	-	-	3.6	-	-	-	-	-	-	-
uncodeable	0.6	-	4.8	-	-	4.8	-	-	-	-	-
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
number of characters	642	44	62	55	138	21	79	28	22	56	137

Non-leading characters involved in aggression (n=256) .

male	81.6%	100%	75.0%	63.6%	91.3%	72.2%	*	*	*	*	65.2%
female	14.5	-	10.0	24.2	8.7	19.4	-	-	-	-	34.8
implicit male	1.6	-	5.0	6.1	-	2.8	-	-	-	-	-
implicit female	1.2	-	5.0	-	-	5.6	-	-	-	-	-
uncodeable	1.2	-	5.0	-	-	-	-	-	-	-	-
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
number of characters	256	26	20	33	02	36	2*	7*	6*	11*	23

* The numbers of non-leading aggressive characters in these categories were too small to warrant statements about their proportionate breakdown by sex by program category. Of the 28 non-leading characters in these four categories 22 (78.6%), were male.

TABLE 2. DISTRIBUTION OF CHARACTERS

Across all programs, when title and leading characters were considered together, the greatest single proportions of male and female characters were in the 19 to 40 age range.

This was even more true of female than of male characters.

There were very few male or female children, adolescents, or old people in the roles of leading or title characters. Indeed, the age range 19 to 64 included 80.1% of the males and 81.1% of the females.

All of the above statements held true for characters who were in neither title nor leading roles, but who were coded because they were involved in aggression

TABLE 2 Proportion of Title, Leading, and Non-Leading Aggressive
Characters of each Sex in Each Age Group

	male	female	implicit male	implicit female	uncodeable
Title (n = 79) and Leading (n = 563) Characters Combined					
Child - to 11 yrs	3.4%	3.5%	8.0%	50.0%	25.0%
Adolescent - 12-18	11.7	11.5	---	---	25.0
Adult - 19 to 40	46.2	58.5	4.0	---	---
Middle aged - 41-64	34.1	20.5	---	---	---
Old - 65 and over	2.9	5.5	---	---	---
Ageless, uncodeable	1.7	.5	88.0	50.0	50.0
	100%	100%	100%	100%	100%
Number	411	200	35	2	4
Non-Leading Characters (n = 256) involved in Aggression					
Child	3.8%	8.1%	---	---	---
Adolescent	5.7	16.2	---	---	---
Adult	59.3	62.2	25.0	33.3	---
Middle Aged	23.4	8.1	---	---	---
Old	2.4	---	---	---	---
Ageless, uncodeable	5.3	5.4	75.0	66.7	100
	100%	100%	100%	100%	100%
Number	209	37	4	3	3

TABLE 3

Proportion of characters in each age category for each program category

	Mean	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
Child	4.0	12.9	2.4	6.8	1.3	6.9	7.4	–	–	–	3.7
Adolescent	10.0	10.0	20.7	12.5	7.4	3.4	8.6	–	7.1	4.5	15.0
Adult 19-40	50.8	48.6	31.7	50.0	53.9	60.3	48.1	68.6	50.0	74.6	41.9
Middle age 41-64	26.0	15.7	17.1	11.4	32.6	24.1	24.7	31.4	39.3	17.9	35.0
Old 65 +	3.1	1.4	3.7	2.3	3.9	–	7.4	–	–	3.0	3.1
Ageless uncodeable	6.0	11.4	24.4	17.0	.9	5.2	3.7	–	3.6	–	1.2
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Number of characters	899	70	82	88	230	58	81	35	28	67	160

-Across all program categories, and within each category, the greatest single proportion of characters were in the 19-40 range.

-There were no children in game, instruction/religion, or music/variety/talk shows and only 13% of the characters in crime, 2.4% of the characters in animated programs and 3.7% of the characters in situation comedy programs were children. Even in non-animated children's shows, only 6.8% of the characters were children.

- Animated programs had the largest proportion (20.7%) of adolescents.

- Characters in animated and situation comedy shows varied most in age.

TABLE 4 Proportion of characters of each sex for each age category, across program categories.

	Child	Adolescent	Adult	Middle-age	Old	Ageless/uncodeable
male	61.1	66.7	68.7	81.2	60.7	33.3
female	27.8	32.2	30.6	18.8	39.3	5.6
implicit male	5.6	-	0.4	-	-	46.3
implicit female	2.8	-	0.2	-	-	5.6
uncodeable	2.8	1.1	-	-	-	9.3
	100%	100%	100%	100%	100%	100%
	36	90	457	234	28	54

There were roughly twice as many males as females in all age groups, with the greatest difference occurring in the middle-aged adult (41-64) range.

CHARACTERS' MARITAL STATUS

TABLE 5 Proportion of male and female characters in each marital status category

	Mean	Male	Female	Implicit Male	Implicit Female	Uncode- able
Married	14.9%	11.3%	25.7%	6.9%	20.0%	----
Was at one time married	3.2	2.1	6.3	----	20.0	----
Marries in story or expects to marry	0.3	0.3	0.4	----	----	----
Single	15.4	13.5	21.9	3.4	----	14.3
Marital Status unspecified	65.5	72.3	45.6	89.7	60.0	42.9
Not relevant	0.7	0.5	----	----	----	42.9
	100%	100%	100%	100%	100%	100%
Number	899	621	237	29	5	7

Information about marital status was more likely to be revealed for female (54.4%) than for male (27.7%) characters, and this was also true for implicit females (40%) and implicit males (10.3%).

More of the female (21.9%) than male (13.5%) characters were portrayed as single; more of the females (25.7%) than the males (11.3%) were also portrayed as married.

TABLE 6. Proportion of human characters in each program category portrayed as having family or close friends and associates.

	Mean	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
Yes, explicit evidence	28.8%	26.9%	-	18.4%	27.5%	3.3%	34.3%	8.3%	-	21.4%	53.2%
Yes, implicit reference	3.8	-	-	2.6	2.3	-	17.1	4.2	19.2	-	1.8
No	67.5	73.1	-	78.9	70.2	96.7	48.6	87.5	80.8	78.6	45.0
	100%	100%	-	100%	100%	100%	100%	100%	100%	100%	100%
Number of characters	504	26	-	38	171	30	35	24	26	42	111

Note: Not all human characters (504 of 774) were coded for this item.

Explicit or implicit evidence of family or close friends and associates was given most in situation comedy (55%) and drama or medical (51.4%) programs. Averaging across program categories, two-thirds of all human characters were portrayed as social isolates.

TABLE 7. Proportion of human characters of each sex and status portrayed as having family or close friends and associates.

	male	female	title	leading	non-leading aggressive
Yes, explicit evidence	24.0%	40.7%	64.7%	32.5%	9.3%
Yes, implicit reference	3.9	3.4	3.9	5.0	1.3
No	72.1	55.9	31.4	62.6	89.3
	100%	100%	100%	100%	100%
Number of characters	359	145	51	302	150

Note: Not all human characters (504 of 774) were coded for this item.

Explicit or implicit evidence of family or close friends and associates was given for a greater proportion of females (44.1%) than males (27.9%).

A much greater proportion (64.7%) of title than of leading (32.5%) or non-leading aggressive (9.3%) characters were portrayed as having family or close friends and associates. This would be expected, since title characters appear repeatedly in a television series. Furthermore, of the 51 title characters coded,²⁴ (47%) were in situation comedies, the program category with the highest portrayal of family and friends.

TABLE 8. Proportion of human characters at each income level for each program category.

	Mean	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
upper, elite, executive - e.g. physician	12.4%	17.7%	6.2%	1.6%	14.3%	12.2%	20.3%	-	10.7%	28.4%	12.5%
white collar e.g. teacher; police	25.2	17.7	12.5	21.9	41.3	34.1	10.1	40.0	28.6	25.4	20.0
blue collar e.g. factory	9.9	6.5	25.0	4.7	7.0	17.1	19.0	5.7	-	1.5	12.5
lower, poor	3.9	6.5	12.5	-	5.2	-	2.5	2.9	-	3.0	6.9
student	9.9	9.7	31.3	14.1	5.2	-	12.7	2.9	7.1	1.5	14.4
uncertain	38.7	41.9	12.5	57.8	27.0	36.6	35.4	48.6	53.6	40.3	33.7
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Number of characters	782	62	16	64	230	41	79	35	28	67	160

Information about human characters' income level was most often given in animated (87.5%) and documentary programs, (73.0%). It was least likely to be provided in children's (42.2%) and instruction/religion(46.4%) programs.

Averaging across all programs, very few characters were depicted as blue collar workers (9.9%) or poor (3.9%). Indeed, more characters were portrayed as upper class or elite (12.4%).

The most equal distribution of characters across income level occurred in drama/medical and situation comedy programs.

CHARACTER'S SOCIAL GROUP MEMBERSHIP

TABLE 9 Social group membership of characters in each program category. (Note: Only groups including more than 1% of the total characters coded are included).

	Mean	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
United States, White	59.7%	31.4%	58.5%	40.9%	76.5%	39.7%	88.9%	34.3%	25.0%	58.2%	60.6%
Canada, English	6.5	15.7	----	8.0	3.0	3.4	----	20.0	28.6	1.5	9.4
North American White (where can't distinguish U.S. from Canada)	7.6	10.0	----	13.6	7.0	1.7	7.4	37.1	10.7	1.5	5.6
Canada, French	1.0	----	----	----	----	----	----	----	----	----	5.6
Native Indian, Inuit, Metis	1.7	----	----	----	2.6	8.6	----	2.9	----	1.5	1.2
North American, Black	6.9	4.3	12.2	4.5	5.7	----	----	5.7	14.3	9.0	12.5
British	1.7	1.4	1.2	----	0.4	3.4	1.2	----	3.6	7.5	1.9
Spanish-speaking North, Central or South American	1.7	----	----	----	2.6	8.6	----	2.9	----	1.5	1.2
Arab or Turk	1.1	----	----	1.1	0.4	13.8	----	----	----	----	----
Lost Race	1.1	14.3	----	----	----	----	----	----	----	----	----
Inapplicable or can't determine	6.0	10.0	25.6	23.9	----	8.6	----	----	----	----	----
Others, each less than 1% total	9.0	12.9	2.5	8.0	4.4	20.8	2.5	----	17.8	20.8	8.8
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

The vast majority (73.3%) of characters were white North Americans (U.S., Canadian or indistinguishable).

Only 1% of the characters were French Canadians.

Fewer than 1% of the characters (2 of 899 or 0.2%) were of Italian background.

CHARACTER ROLES, BY PROGRAM CATEGORY

TABLE 10 Proportion of characters in each "role" for each program category

	Mean	AD	AN	CH	CR	DOC	C/M	GA	I/R	M/V/T	SIT
Cannot code	12.3%	14.3%	7.3%	14.7%	12.2%	15.5%	2.5%	45.7%	25.0%	13.4%	6.9%
Good guy protagon- ist hero	45.8	40.0	40.2	47.7	44.8	20.7	64.2	37.1	53.6	46.3	51.9
Mixed, neither, uncertain	27.8	18.6	31.7	23.9	20.0	44.8	32.1	17.1	21.4	34.3	35.6
Bad guy, antagon- ist, villain	14.0	27.1	20.7	13.6	23.0	19.0	1.2	-	-	6.0	6.3
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Number	899	70	82	88	230	58	81	35	28	67	160

Across all programs there were substantially more "good guys" (45.8%) than "bad guys" (14.0%).

Adventure (27.1%), crime (23.0%), and animated (20.0%) shows had the highest proportions of "bad guys". There were no characters portrayed as villains in game or instruction/religion shows, and few in drama/medical (1.2%), music/variety/talk (6.0%) and situation comedy (6.3%) shows.

Drama/medical (64.2%), instruction/religion (53.6%) and situation comedy (51.9%) programs had the highest proportions of "good guys".

CHARACTER ROLES, BY SEX

TABLE 11 Proportion of males and females in each role

	Male	Female	Implicit Male	Implicit Female	Uncodeable
Cannot code	13.2%	8.4%	17.2%	60.0%	14.3%
Good guy,protagonist, hero	43.5	55.7	27.6	20.0	14.3
Mixed, neither, uncertain	26.2	30.8	34.5	20.0	42.9
Bad guy,antagonist, villain	17.1	5.1	20.7	---	28.6
	100%	100%	100%	100%	100%
Number	621	237	29	5	7

A greater proportion of female (55.7%) than male (43.5%) characters were portrayed as "heroes", and somewhat fewer females (5.1%) were portrayed as villains (versus 17.1% of males). Indeed, of the 126 "bad guys" coded, 84.1% were male and only 9.5% were female (4.8% were implicit males and 1.6% were uncodeable for sex).

CHARACTER ROLES, BY STATUS

TABLE 12 Proportion of title, leading, and non-leading aggressive
characters in each role

	Title	Leading	Non-Leading Aggressive
Cannot code	-	7.8 %	26.2 %
Good guy protagonist, hero	78.5	54.4	17.2
Mixed, neither, uncertain	20.3	27.7	30.1
Bad guy antagonist, villain	1.4	10.1	26.6
	<hr/> 100%	<hr/> 100%	<hr/> 100%
Number	79	563	256

Almost all (78.5%) Title characters were portrayed as "good guys" or heroes.

A much higher proportion of the leading characters (those essential to the story) were heroes (54.4%) than villains (17.2%)

More of the non-leading characters who were involved in aggression (and therefore had character profiles coded) were portrayed as villains (26.6%) than as heroes (17.2%).

PUNISHMENT OF CHARACTERS, BY SEX

TABLE 13. Proportion of males and females receiving certain types of punishment. (Note: where punishment was explicitly shown to be a consequence of violence or illegal acts).

	Male	Female	Implicit Male	Implicit Female	Uncodeable
Not appropriate	86.2%	96.2%	89.7%	100.0%	85.7%
Punishment unclear	8.7	2.5	3.4	-	-
Jail short term (less than 2 years)	0.2	-	-	-	-
Jail long term (more than 2 years but less than life)	0.2	-	-	-	-
Life Imprisonment	-	-	-	-	-
Jail, no term indicated	0.5	0.4	-	-	-
Reprimand, scolding	1.1	0.8	-	-	-
Spanking or physical punishment	0.5	-	-	-	-
Withdrawal of privileges	0.5	-	-	-	-
Probation	0.3	-	-	-	-
Revenge	-	-	-	-	-
Loses job because of crime	-	-	-	-	-
Death	1.9	-	6.9	-	14.3
Punishment by super-natural power	-	-	-	-	-
	100%	100%	100%	100%	100%
Number	621	237	29	5	7

A total of 15 characters, all male (one uncodeable for sex) were shown to be punished by death, but no character received life imprisonment as a punishment.

Punishment was appropriate for 13.8% of the male characters, 3.8% of the females, and 10.3% of the implicit males. In these cases where punishment would have been appropriate (because of illegal acts), in most cases it was not clear that punishment was given for males (63.0% of the appropriate cases, i.e., 8.7/13.8) and for females (65.8%).

TABLE 14. Proportion of characters in each program category portrayed with certain images.

More than in any other program category, characters in crime shows were portrayed with widely varying images. There were approximately equal proportions of unqualified successes (24.3%), unqualified but human successes (27.0%), and unqualified failures (27.0%), in crime shows. Adventure shows had the next most broadly varied set of character images.

No characters were portrayed as unqualified failures in situation comedy, music/variety/talk, instruction/religion, or drama/medical programs, and in the latter three categories, there were also no characters portrayed as qualified failures. (Indeed, in instruction/religion shows there were not even any qualified successes).

In animated (50%), situation comedy (49.2%), and drama/medical (45.0%) programs the greatest proportion of characters were portrayed as unqualified but human successes.

In instruction/religion (55.6%), music/variety/talk (50%), and children's (46.7%), shows, the greatest proportion of characters were portrayed as unqualified successes.

Crime (23.0%) and animated (18.8%), programs had the greatest proportion of characters portrayed as unqualified failures.

Character Image

TABLE 14 Proportion of characters in each program category portrayed with certain images.

	Program Categories.										
	Mean	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
unqualified success	31.6	32.8	12.5	46.7	24.3	15.4	35.0	13.3	55.6	50.0	28.6
unqualified but human success	31.8	22.4	50.0	18.3	27.0	15.4	45.0	33.3	44.4	20.0	49.2
qualified success	19.8	29.3	12.5	21.7	16.2	7.7	20.0	46.7	-	20.0	14.3
qualified failure	7.3	8.6	6.2	1.7	8.1	53.8	-	-	-	10.0	7.9
unqualified failure	8.9	6.9	18.8	10.0	23.0	7.7	-	6.7	-	-	-
uncodeable	0.6	-	-	1.7	1.4	-	-	-	-	-	-
Number	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
	358	58	16	50	74	13	40	15	9	10	63

TABLE 15

Proportion of characters of each sex and status portrayed with certain images

	mean	male	female	implicit male	implicit female	uncodeable	title	leading	non-leading aggressive
unqualified success	31.6%	30.6%	34.6%	33.3%	-	33.3%	50.0%	35.4%	19.2%
unqualified but human success	31.8	29.5	40.7	26.7	100	-	37.5	36.6	19.2
qualified success	19.8	20.9	18.5	13.3	-	-	6.2	17.7	27.3
qualified failure	7.3	8.1	2.5	13.3	-	33.3	6.2	4.5	14.1
unqualified failure	8.9	10.9	2.5	13.3	-	-	-	5.8	18.2
uncodeable	0.6	-	1.2	-	-	33.3	-	-	2.0
	$\frac{100\%}{358}$	$\frac{100\%}{258}$	$\frac{100\%}{81}$	$\frac{100\%}{15}$	$\frac{100\%}{1}$	$\frac{100\%}{3}$	$\frac{100\%}{16}$	$\frac{100\%}{243}$	$\frac{100\%}{99}$

In general, women were portrayed more positively than men; 75.3% of the women but only 60.1% of the men were portrayed as unqualified or unqualified but human successes

Non-leading characters who were coded because they were involved in aggression tended to have more negative images than Title or Leading characters.

Half the Title characters were portrayed as unqualified successes.

TABLE 16

Proportion of characters in each program category portrayed with certain traits. (Only traits on which greater than 20% of all characters were coded as non-neutral are included in this list. The neutral proportions for each adjective pair have been omitted.)

	MEAN	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
emotional	11.7	13.8	-	15.0	6.8	23.1	20.0	13.3	-	-	11.1
unemotional	10.1	19.0	6.2	10.0	12.2	7.7	12.5	-	22.2	10.0	-
dishonest	8.7	15.5	12.5	5.0	14.9	7.7	-	6.7	-	-	6.3
honest	18.7	17.2	-	8.3	29.7	-	30.0	-	22.2	-	25.4
feminine	16.2	12.1	6.2	15.0	9.5	23.1	27.5	20.0	11.1	10.0	23.8
masculine	31.0	32.8	6.2	15.0	43.2	30.8	32.5	13.3	66.7	20.0	36.5
unpredictable	1.4	-	-	1.7	-	-	-	-	-	-	6.3
predictable	29.1	25.9	31.3	28.3	28.4	7.7	45.0	-	44.4	10.0	34.9
unwholesome	4.7	3.4	18.8	6.7	6.8	-	-	-	-	-	4.8
wholesome	19.6	25.9	-	16.7	13.5	7.7	25.0	-	-	20.0	34.9
dirty	3.4	5.2	12.5	1.7	4.1	-	-	-	11.1	10.0	1.6
clean	53.6	51.7	31.3	46.7	47.3	46.2	75.0	60.0	77.8	50.0	58.7
bad	9.5	15.5	25.0	8.3	18.9	-	-	-	-	-	3.2
good	44.1	44.8	12.5	50.0	39.2	7.7	75.0	-	44.4	30.0	52.4
violent	14.8	15.5	31.3	21.7	23.0	23.1	-	6.7	-	10.0	6.3
non-violent	40.5	32.8	43.8	50.0	20.3	7.7	87.5	40.0	66.7	30.0	36.5
sexually unattractive	3.9	5.2	6.2	6.7	2.7	-	-	-	11.1	10.0	3.2
sexually attractive	26.8	22.4	6.2	15.0	24.3	30.8	47.5	26.7	44.4	30.0	33.3
incompetent	2.8	5.2	25.0	1.7	1.4	-	-	6.7	-	-	-
competent	19.3	19.0	18.8	11.7	31.1	23.1	27.5	-	33.3	-	12.7
boring	1.1	-	-	1.7	1.4	-	-	-	-	-	3.2
interesting	36.6	19.0	18.8	15.0	43.2	23.1	67.5	13.3	33.3	80.0	52.4
passive	3.1	3.4	-	6.7	4.1	7.7	-	-	-	-	1.6
active	48.6	46.6	75.0	20.0	45.9	46.2	70.0	40.0	33.3	80.0	60.3
Number of characters	358	58	16	60	74	13	40	15	9	10	63

Character Portrayal: Adjective Checklist

TABLE 17 Proportion of Characters of each sex and status portrayed with certain traits. (Only traits on which greater than 20% of all characters were non-neutral are included in this list).

	Male	Female	Implicit male	Title	Leading	Non-leading aggressive	Mean
emotional	8.9%	18.5%	26.7%	-	14.0%	8.1%	11.7%
unemotional	12.4	4.9	-	12.5	7.8	15.2	10.1
dishonest	10.5	3.7	6.7	-	8.2	11.1	8.7
honest	19.4	19.8	6.7	31.3	23.9	4.0	18.7
feminine	-	71.6	-	12.5	18.9	10.1	16.2
masculine	43.0	-	-	25.0	31.7	30.3	31.0
unpredictable	1.9	-	-	-	1.6	1.0	1.4
predictable	27.1	35.8	20.0	37.5	32.9	18.2	29.1
unwholesome	5.8	1.2	6.7	-	4.1	7.1	4.7
wholesome	16.7	32.1	6.7	37.5	22.2	10.1	19.6
dirty	4.3	1.2	-	-	3.3	4.0	3.4
clean	47.7	79.0	26.7	68.8	62.6	29.3	53.6
bad	11.6	2.5	13.3	-	6.6	18.2	9.5
good	42.6	53.1	33.3	75.0	51.0	22.2	44.1
violent	16.7	6.2	26.7	12.5	9.9	27.3	14.8
non-violent	36.0	53.1	53.3	56.3	51.0	12.1	40.5
sexually unattractive	4.3	2.5	-	-	3.7	5.1	3.9
sexually attractive	20.5	53.1	-	31.3	31.7	14.1	26.8
incompetent	2.7	-	20.0	-	3.7	1.0	2.8
competent	22.1	9.9	26.7	50.0	22.6	6.1	17.3
boring	.8	2.5	-	-	.8	2.0	1.1
interesting	35.3	45.7	20.0	68.8	44.9	11.1	36.6
passive	3.1	2.5	6.7	-	2.1	6.1	3.1
active	50.0	44.4	46.7	75.0	56.0	26.3	48.6
Number of characters	258	81	15	16	243	99	358

Note: For each adjective pair and group, the proportion of characters portrayed negatively, positively, and neutrally or not portrayed (not in the table) totals 100%.

TABLE 18. The role of violence in the portrayal of Law Officers (n=90), and degree and justification of violence.

<u>Law Officers' Role</u>	<u>Mean</u>	<u>Justification</u>	<u>Mean</u>	<u>Degree</u>	<u>Mean</u>
appropriate non-violent role	16.7%	-If violence was committed by law officers, their actions were portrayed as: justified	63.3%	-If the law officers played a role in violence, they committed: only the level of violence necessary to accomplish their objective	67.8%
commit violence in course of official duties	61.1%	unjustified	2.2%	violence going beyond the necessary (portrayed as brutality)	2.2%
commit violence not in course of official duties	10.0%	both justified and unjustified	8.9%	both, mixed	4.4%
other or play no role	12.2%	violence not committed	25.6%	did not play a role	25.6%
	100%		100%		100%

It was common for law officers to commit violence, 74.4% of all law officers did so. Only 16.7% of the law officers were portrayed as playing an appropriate non-violent role.

When violence was committed by law officers, it was almost always portrayed as justified (85.1%, which is 63.3%/74.4%).

When violence was committed by law officers only the level of violence that appeared necessary to accomplish their objectives was used in almost all cases (91.1%, or 67.8%/74.7%).

CHAPTER FOUR

PROGRAM CONTEXT, EPISODE SETTINGS,
AND PRODUCTION TECHNIQUES

CHAPTER FOUR

Tables

1. Program Context: Date of the Major Action.
2. Program Context: Reality Level.
3. General physical setting of episodes.
4. Specific physical setting in which episodes occurred.
5. Geographical location in which episodes occurred.
6. Specific city and state or province in which episodes occurred.
7. Setting: Time of day at which episodes occurred.
8. Production techniques used for episodes.

In both the long and short coding formats, the coder obtained information about the setting and context of the program. Additional, more specific information was obtained for each episode about the setting and production techniques used.

Program Context: Date of the Major Action and Reality Level

The approximate date at which the majority of the program was shown to take place is shown for each program category in Table 8. The vast majority of all programs (81.7%) were set in the present (defined as 1965 to the present). The drama/medical and documentary categories had the highest proportion of programs not occurring in the present (33.3% and 40%, respectively), but in absolute numbers there were more situation comedies (6 of 24) set at a time other than the present. Of the 100 non-animated programs, only 3 were set prior to World War II; an additional 9 were set between World War II and 1965.

Program context in terms of reality level is shown by program category in Table 9. Averaging across all categories, most programs (77.1%) claimed to depict reality (21.1%) or were plausible fiction (56.0%). Crime, documentary, drama/medical, instruction/religion, and situation comedy programs fell entirely within these two levels of reality. Programming aimed broadly at children (the children's, animated, and adventure categories) varied most in program reality. Across all categories, the largest single proportion of programs was plausible fiction (56%). This is not surprising, given the emphasis for television in general, and in the tone of this sample of programs, on entertainment.

EPISODES

Physical Setting

The general physical setting of episodes is shown in Table 3. Averaging across all program categories, the usual general physical setting was an urban environment on earth (44.0%), with suburban settings second in frequency (26.6%). It is interesting to note that proportionately more episodes occurred in an uninhabited area (12.0%) than in a small town, village, or farm setting (5.6%). Instruction/religion (48.6%, largely due to Wild Kingdom), animated (32.8%), documentary (29.4%) and children's (21.4%) programs ranked highest in the use of uninhabited areas for episode settings. The adventure (30.2%), game (25.0%), and drama/medical (22.4%) categories had the highest proportions of episodes set in small town, village, or farm areas. Situation comedy episodes were set equally often in urban (37.7%) and suburban (38.4%), but crime show episodes were more often set in urban (57.4%), than in suburban (37.1%) areas.

The specific physical settings in which episodes occurred are outlined by program category in Table 4. Averaging across all program categories, 42.8% of the episodes occurred outdoors, and 45.8% occurred in the indoor settings listed in Table 4 (8.6% occurred in "other" settings, most of which would be indoors). Relative to other program categories, documentaries (63.9%), instruction/religion (62.1%, because of Wild Kingdom), animated (61.6%), and childrens' (59.5%) shows had high proportions of outdoor episodes. Extremely few (2.7%) situation comedy episodes occurred outdoors. About one-third of drama/medical (31.0%) and crime (36.6%) show episodes occurred outdoors. The extremely low proportion of outdoor episodes in situation comedies is intriguing; intuitively, one would expect a proportion comparable to that for drama/medical shows.

Situation comedies had the highest proportion of episodes (28.1%) set in private houses; drama/medical shows were roughly comparable (20.0%). Situation comedies also had the highest proportion of episodes set in apartments (23.3%), but drama/medical shows were in this case not comparable (5.2%).

As expected, crime shows (9.2%) had the highest proportion of episodes set in police stations. The finding that only 0.3% of episodes occurred in a factory, whereas 6.0% occurred in an office building, fits in with the finding that blue collar workers were less often portrayed (9.9% of all characters) than white collar (25.2%) or upper, elite or executive workers (12.4%).

Geographical Location

The geographical location of episodes is outlined by program category in Table 5. Averaging across all program categories, 71.3% of the episodes occurred in the United States. Although 24 of the 109 programs (22%) studied were produced in Canada, almost as many episodes occurred in Africa (5.7%) as in Canada.

As might be expected, documentary episodes had the widest range of geographical location. Crime show episodes occurred geographically in roughly the same distribution as their production source; 94.8% of the episodes were set in the U.S.A. and 95.2% (20 of 21) of the crime shows were produced in the U.S.A., whereas 4.8% of the episodes were set in Canada, the same proportion as that for the crime shows themselves (1 of 21). This indicates that the geographical location of televised crime shows varies little, a finding that does not seem entirely self-evident if one considers movies (e.g. The French Connection) or novels (e.g. Day of the Jackal).

City and State or Province of Setting

The specific cities and states or provinces in which episodes occurred are shown by program category in Table 6. Crime and situation comedy episodes covered the greatest variety of cities and states or provinces. Nevertheless, 37.8% of all crime show episodes could be identified as occurring in Los Angeles, San Francisco, or New York, and these were 88.1% of all crime show episodes for which city could be determined. The comparable proportions for situation comedy episodes were 20.6% and 50.59%. Averaging across all program categories, 18.9% of all episodes occurred in California, and these were 54.5% of all episodes for which state or province was mentioned.

Time of Day of Setting

The times of day at which episodes occurred are outlined by program category in Table 7. Averaging across all program categories, the greatest proportion of episodes (57.4%) occurred in the afternoon, and this held true within every program category. Time of day at which episodes occurred varied most in crime shows and documentaries. Adventure programs had the highest proportion of episodes (86.5%) occurring in the afternoon. Crime shows (15.7%), documentaries (15.1%), and situation comedies (14.4%) had the highest proportions of episodes occurring at sometime during the morning. Situation comedies (22.6%) had the highest proportion of episodes occurring during the early evening. In all program categories, very few episodes occurred late at night. Music/variety/talk (24.0%) and crime (21.1%) programs had the highest proportions of episodes occurring between about 8 and 11 p.m. in the evening. Animated (8.5%) and situation comedy (6.8%) programs had the highest proportion of episodes occurring at meal-times.

Production Techniques

A relatively simple breakdown of production techniques was included in the coding format and used to obtain for each episode. The use of production techniques is outlined by program category in Table 8.

Averaging across program categories, music was used is slightly more than half (58.5%) of the 1548 episodes coded. Music was used in almost all (90.4%) animated show episodes and in three-quarters of game show comedies (15.8%) made very little use of music.

For each episode, the coder noted whether the photography involved high (looking down), eye-level, and/or low camera angles (more than one could be used per episode). Almost all episodes (94.5%) involved the use of eye-level camera shots. Instruction/religion programs were relatively high (65.5%) in the use of a high camera angle, whereas this technique was used relatively little in adventure (13.5%) and game (12.5%) episodes. Documentary programs had the highest proportion of episodes containing low camera angles (29.4%)

whereas music/variety/talk (8.0%), situation comedy (8.2%), and adventure (10.4%) programs made relatively little use of low camera angles.

Medium range photographic shots were used in almost all episodes (86.6%), and close-ups were used in about half (52.3%) the episodes. There were very few multiple images (0.1%). Extreme long shots were included in the coding format but the data were not sufficiently reliable. Close-ups were used relatively extensively (75.9%) in drama/medical episodes and a bit less than average in situation comedies (40.4%). This is not surprising, since close-up photography would be expected to be used more often in dramatic fiction where the tone is serious than in dramatic fiction where the tone is funny. Documentary programs contained the least variation (56.0%) in the spatial aspect of the episodes coded, and drama/medical (86.2%) and game programs (87.5%, but since only 8 game episodes were coded for setting this is probably a less stable finding) contained the greatest variation in the spatial aspect of photography.

Crime programs had the smallest proportion of episodes (69.1%) where the level of lighting was medium, and a relatively high proportion of episodes (21.2%) where the lighting was low (only documentaries ranked higher, 29.0%).

In contrast, situation comedies had a relatively high proportion of episodes with a high lighting level (24.7%), a comparable proportion of episodes with medium lighting (69.9%), and a relatively low proportion of episodes with low lighting (7.5%). The level of lighting increased and decreased in about the same proportions of crime (4.8%, 4.2%), childrens' (4.8%, 4.8%) and documentary (6.3%, 6.7%) episodes.

The coder noted for each episode whether the camera action was regular, accelerated, slow motion, or a combination of these. Accelerated camera action was used fairly extensively (35.6%) in animated episodes, as was a combination of camera actions (35.6%). These tend to be features of such programs. In the non-animated program categories, adventure (6.2% slow, 6.2% combination), documentary (3.6% combination), and instruction/religion (3.4% slow, 3.4% combination) episodes ranked highest in the use of non-regular camera actions.

TABLE 1. Program Context: Date of the Major Action.

	Mean	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
Before 1900	3.7%	-	33.3%	-	-	-	11.1%	-	-	-	-
1900 to WW II	1.8	14.3	-	-	-	-	11.1	-	-	-	-
WW II to 1965	7.3	-	-	-	4.8	20.0	11.1	-	-	-	25.0
1965 to present	81.7	85.7	66.7	90.0	95.2	60.0	66.7	100%	88.9	100%	75.0
Spans WW II to present	.9	-	-	-	-	20.0	-	-	11.1	-	-
Spans 1900 to present	.9	-	-	-	-	-	-	-	-	-	-
Future	.9	-	-	10.0	-	-	-	-	-	-	-
Number of Programs	109	7	9	10	21	5	9	5	9	10	24

The vast majority (81.7%) of programs were set in the present (1965 to present). Drama/medical programs varied most in the date of major action.

TABLE 2. Program Context: Reality Level

	Mean	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
Claim to depict reality	21.1%	-	-	-	9.5%	80.0%	-	100%	100%	40.0%	-
Plausible fiction	56.0	57.1	11.1	20.0	90.5	20.0	100%	-	-	20.0	100%
Plausible setting, mixed real and fantastic characters	3.7	-	11.1	30.0	-	-	-	-	-	-	-
Plausible setting, fantastic characters	2.8	28.6	-	10.0	-	-	-	-	-	-	-
Fantastic, implausible	10.1	14.3	66.7	40.0	-	-	-	-	-	-	-
Mixed	1.8	-	11.1	-	-	-	-	-	-	10.0	-
Variety show	2.8	-	-	-	-	-	-	-	-	30.0	-
Number of Programs	109	7	9	10	21	5	9	5	9	10	24
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

Most programs (77.1%) claimed to depict reality or were plausible fiction. Situation comedies, instruction/religion, game, drama/medical, documentary, and crime programs fell entirely within these two reality categories. The greatest variety in program reality was found in programming aimed broadly at children (the animated, children's and adventure categories).

TABLE 3. General physical setting of episodes.

<u>EARTH</u>	Mean	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
urban	44.0%	15.6%	20.3%	25.0%	57.4%	45.2%	39.7%	12.5%	37.9%	76.0%	37.7%
suburban	26.6	35.4	19.8	14.3	37.1	2.8	20.7	62.5	3.5	-	38.4
village/farm	5.6	30.2	4.5	8.3	0.4	7.9	22.4	25.0	-	16.0	-
uninhabited area (desert, ocean)	12.0	10.4	32.8	21.4	0.9	29.4	3.4	-	58.6	-	-
beach, docks	1.0	-	-	-	1.6	-	-	-	-	-	3.4
mobile setting (plane, car)	2.7	8.3	0.6	3.6	2.1	6.3	-	-	-	-	-
prehistoric	1.3	-	10.7	1.2	-	-	-	-	-	-	-
mixed earth settings	1.7	-	8.5	-	-	4.8	-	-	-	-	-
institution (prison, army camp)	3.0	-	-	-	0.3	2.4	13.8	-	-	-	20.5
other planet or space travel vehicles	0.8	-	0.6	15.5	-	-	-	-	-	-	-
other, uncodeable	1.3	-	2.2	10.7	0.1	1.2	-	-	-	8.0	-
<hr/>											
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Number of episodes	1548	96	177	84	673	252	58	8	29	25	146

TABLE 4. Specific physical setting in which episodes occurred.

	Mean	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
<u>INDOORS, total not including "others"</u>	45.8%	42.6%	31.8%	17.9%	47.3%	30.3%	62.1%	12.5%	27.5%	72.0%	93.2%
private house	13.9	5.2	17.5	2.4	16.6	3.6	20.7	-	3.4	8.0	28.1
apartment	5.9	1.0	-	-	6.8	2.4	5.2	-	-	8.0	23.3
hospital	3.7	11.5	-	-	3.9	2.4	19.0	-	-	-	2.1
school	0.8	1.0	2.8	1.2	-	-	1.7	-	-	-	2.7
police station	4.8	3.1	-	1.2	9.2	2.8	-	-	-	-	0.7
office building	6.0	-	4.0	2.4	5.8	11.9	8.6	-	-	8.0	5.5
small business	2.3	5.2	2.3	1.2	1.3	0.4	5.2	-	-	4.0	8.2
factory	0.3	1.0	0.6	-	0.1	-	-	-	-	-	0.7
"military" control centre	1.0	14.6	-	-	-	0.4	-	-	-	-	-
theatre or TV studio	2.8	-	0.6	-	1.3	5.6	-	12.5	24.1	44.0	-
pool hall/bowling alley	1.5	-	4.0	-	1.3	-	-	-	-	-	4.8
restaurant	0.6	-	-	2.4	0.7	-	1.7	-	-	-	0.7
airport, bus depot, train station	0.6	-	-	7.1	0.3	0.8	-	-	-	-	-
military setting	1.6	-	-	-	-	-	-	-	-	-	16.4
<u>SHIP, YACHT</u>	0.6	5.2	-	-	-	-	-	-	-	-	3.4
<u>OUTDOORS</u>	42.8	49.0	61.6	59.5	36.6	63.9	31.0	50.0	62.1	20.0	2.7
<u>MIXED</u>	2.2	1.0	3.4	1.2	2.5	2.4	3.4	12.5	-	-	-
OTHER, uncodeable.	8.6	2.2	3.2	21.4	13.6	3.4	3.5	25.0	10.4	8.0	0.7
100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
1548	96	177	84	673	252	58	29	25	146		

Number of episodes

TABLE 5. Geographical location in which episodes occurred.

	Mean	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
U.S.A.	71.3%	45.8%	55.4%	58.3%	94.8%	36.9%	100%	25.0%	17.2%	80.0%	66.4%
Canada	7.8	39.6	-	1.2	4.8	6.3	-	75.0	20.7	16.0	12.3
Fantasyland, Prehistoric or uncharted land	3.5	11.5	19.8	9.5	-	-	-	-	-	-	-
Africa	5.7	-	6.2	-	-	25.0	-	-	51.7	-	-
Austria	2.5	-	-	-	-	15.5	-	-	-	-	-
Germany	1.3	-	-	-	-	2.4	-	-	-	-	9.6
Great Britain	0.6	-	-	-	-	3.6	-	-	3.4	-	-
France	0.8	-	1.1	-	-	4.0	-	-	-	-	-
Korea	1.0	-	-	-	-	-	-	-	-	-	11.0
Scandinavia	0.6	-	-	7.1	-	0.4	-	-	-	4.0	-
Uncodeable	2.5	-	13.5	8.4	0.1	2.0	-	-	-	-	0.7
Other (each less than 5% mean)	2.4	3.1	4.0	15.5	0.3	3.9	-	-	7.0	-	-
<hr/>											
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Number of episodes	1548	96	177	84	673	252	58	8	29	25	146

TABLE 6.

Specific city and state or province in which episodes occurred. (Note: only places occurring in more than one program category are listed.)

City	Mean	AD	AN	CH	$\frac{1}{2}$ CR	DOC	D/M	GA	I/R	M/V/T	SIT
No. of episodes coded	1548	96	177	84	673	252	58	8	29	25	146
Not mentioned	64.5%	55.2%	79.7%	96.4%	57.1%	71.0%	53.4%	37.5%	75.9%	68.0%	59.6%
Los Angeles	8.4	-	-	-	16.6	-	10.3	-	-	12.0	6.2
San Francisco	5.7	-	-	-	12.3	-	-	-	-	-	4.1
New York	5.6	-	4.5	2.4	8.9	.4	-	-	-	-	10.3
Washington	.8	12.5	-	-	-	-	-	-	-	4.0	-
Toronto	2.8	-	-	12.	4.8	-	-	-	3.4	-	6.8
Bakersfield	.2	-	-	-	.3	-	-	-	-	4.0	-
<u>State or Province</u>											
Not mentioned	65.3%	59.4%	91.0%	96.4%	54.4%	71.8%	86.2%	25.0%	31.0%	60.0%	61.0%
California	18.9	-	-	-	28.1	27.8	13.8	-	-	20.0	14.4
New York	5.6	-	4.5	2.4	8.9	.4	-	-	-	-	10.3
Ontario	2.8	-	-	1.2	4.8	-	-	-	3.4	-	6.8
District of Columbia	1.8	28.1	-	-	-	-	-	-	-	4.0	-
British Columbia	.8	10.4	-	-	-	-	-	12.5	3.4	-	-
Quebec	.3	-	-	-	-	-	-	-	-	4.0	2.7
Maryland	.2	2.1	-	-	-	-	-	12.5	-	-	-

TABLE 7. Setting: Time of day at which episodes occurred.

	Mean	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
Morning before dawn	.1%	-	-	-	.4%	-	-	-	-	-	-
Dawn	2.1	-	-	2.4	4.2	1.2	-	-	-	-	-
Breakfast	.3	-	-	-	.3	.8	-	-	-	-	-
Morning	9.9	7.3	5.6	1.2	10.8	13.1	8.6	-	10.3	-	14.4
Lunch hour	1.0	2.1	1.7	-	.7	.4	1.7	-	-	-	2.7
Afternoon	57.4	86.5	66.7	66.7	53.9	55.2	60.3	62.5	86.2	24.0	40.4
Supper hour	1.8	-	6.8	-	1.3	.4	-	-	-	-	4.1
Evening (early)	7.2	3.1	9.1	1.2	5.9	2.0	15.5	12.5	-	12.0	22.6
8-11 p.m.	14.1	1.0	9.0	-	21.1	12.7	5.2	-	-	24.0	13.0
Late night	1.1	-	-	-	1.3	.4	5.2	-	-	-	2.7
Not specific or can't code	5.0	2.1	.6	28.6	.7	13.5	3.4	25.0	3.4	40.0	-
<hr/>											
Number of episodes	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
	1548	96	177	84	673	252	58	8	29	25	146

Across all programs the greatest proportion of episodes occurred in the afternoon (57.4%), and this held true within every program category.

Crime shows had the greatest variety of times at which episodes occurred.

TABLE 8. Production techniques used for episodes.

Music											
music used	58.5%	58.3%	90.4%	65.5%	61.5%	50.8%	50.0%	75.0%	65.5%	50.0%	15.8%
no music	41.5	41.7	9.6	34.5	38.5	49.2	40.0	25.0	34.5	40.0	84.2
Camera Angle (more than one could be used per episode)											
high (look down)	28.7	13.5	29.4	22.6	28.5	38.9	20.7	12.5	65.5	28.0	21.9
eye-level	94.5	100	95.5	94.0	95.5	85.7	100	100	79.3	100	100
low (look up)	19.6	10.4	16.9	21.4	21.0	29.4	17.2	12.5	20.7	8.0	8.2
Spatial aspect (more than one could be used per episode)											
medium spot	86.6	94.8	70.1	71.4	92.6	67.5	98.3	100	69.0	100	100
close-up	52.3	54.2	41.8	54.8	57.9	43.7	75.9	62.5	48.6	48.0	40.4
multiple image	0.1	-	-	-	-	0.8	-	-	-	-	-
Variation in spatial aspect											
constant	28.3	26.0	32.2	28.6	22.6	44.0	13.8	12.5	31.0	20.0	31.5
varies	71.7	74.0	67.8	71.4	77.4	56.0	86.2	87.5	69.0	80.0	68.5
Lighting level (more than one could be checked per episode)											
high	13.0	-	14.1	11.9	16.8	1.2	8.6	25.0	-	28.0	24.7
medium	76.1	93.8	84.7	84.5	69.1	79.0	82.8	75.0	100	72.0	69.9
low	16.1	5.2	2.3	7.1	21.2	29.0	10.3	-	3.4	-	7.5
Variation in lighting level											
light increases	3.8	-	1.0	4.8	4.8	6.3	-	-	3.4	-	2.7
light decreases	3.5	1.0	1.1	4.8	4.2	6.7	1.7	12.5	-	-	-

TABLE 8 (Continued) Production techniques used for episodes.

Camera action	Mean	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
regular	99.4	99.0	99.4	98.8	99.6	99.6	100	100	100	100	98.6
accelerated	4.8	2.1	35.6	2.4	-	3.2	-	-	-	-	-
slow motion	0.6	6.2	0.6	-	0.1	-	-	-	-	3.4	-
combination	5.2	6.2	35.6	1.2	0.1	3.6	-	-	3.4	-	-
Number of episodes	1548	96	177	84	673	252	58	8	29	25	146

CHAPTER FIVE

INTRODUCTION TO EPISODE DATA

List of Tables

1. Frequencies and proportions of episodes containing no conflict, aggression, argument, and harm to self by program category.
2. Durations and Proportions of Time Spent on Aggression, Suspense, Arguments and Lead-ins.
3. Methods Portrayed for Solving Conflict: Proportions Over All Categories.
4. Methods Portrayed for Solving Conflict: "Big Tree".
5. Body Counts - Casualties in Aggression and Harm-to-Self Episodes.
6. Body Counts by Category of Program: Aggression and Harm-to-Self Episodes - Absolute Numbers.

After a program was analyzed for its content, coders summarized the data by indicating various frequencies of episode occurrence and durations of the same. These data are summarized in Tables 1 and 2. More detailed information regarding the data in these tables will be presented in forthcoming chapters. This chapter will outline the general findings.

In our coding format, a variety of forms of conflict were investigated. Several forms of conflict were considered to differ in degree and to form a continuum. In particular, an episode could be coded as containing no conflict, argument, conflict, or aggression, the proportions of these totalled 100% for each program. Lower levels of conflict were superseded by more severe conflict, for example, if an episode contained verbal abuse it was coded as an aggressive episode; if the verbal abuse occurred in an argument this was noted by coding the context of the aggression as 'argument'. If there was no verbal abuse or other form of aggression the same episode would have been coded as an argument. Column 4 of Table 1 indicates the percentage of episodes not containing any conflict. Instruction/religious shows (91.0%) and children's non-animated shows (81.7%) contained the greatest proportionate number of non-conflict episodes while situation comedies (42.0%) and game shows (63.3%) contained the least.

The categories displaying the greatest proportionate number of aggressive episodes (column 6) were situation comedies (40.0%), crime shows (27%) and animated shows (27.8%). As column 8 illustrates, these three categories also displayed a reasonable proportion of conflict episodes (that is, non-aggressive conflict): situation comedies - 15.0%, crime shows - 9.9%, animated shows - 4.8%. However, the program category which contained the most conflict was game shows (26.5%). Drama/medical shows also portrayed a fair amount of non-aggressive conflict (10.3%). Considering both aggressive and non-aggressive episodes of conflict (column 9), program categories ranked as follows (from highest to lowest

proportions):

1	Situation comedies	55.0%
2	Crime shows	36.9%
3	Game shows	36.7%
4	Animated shows	32.6%
5	Music/variety/talk	23.7%
6	Adventure shows	22.4%
7	Documentaries	19.6%
8	Drama/medical	17.2%
9	Children's non-animated	14.9%
10	Instruction/religious	7.7%

With the exception of game shows, it can be seen that the same program categories (situation comedy, crime and animated) tend to be high in both aggression and non-aggressive conflict.

Drama/medical shows had the highest proportion of arguments not superseded by more severe conflict (4.4%), although again, situation comedies (3%) and crime shows (2.9%) did contain some argument episodes. Finally, another form of aggression that was considered was 'harm to self' (column 13), where aggressor and victim were the same individual. Harm to self episodes were categorized as aggressive and included in the episode frequency and duration data under aggression, but were also tallied and timed separately. Here it is clear that animated shows were highest in the depiction of this form of aggression (10.5%). The chapter on aggressive episodes will describe exactly how aggression was depicted in each program category; Chapter 8 on argument episodes and Chapter 7 on harm to self episodes will further clarify these data.

The data regarding time spent on aggression, arguments, etc. are summarized in Table 2. In terms of the amount of time spent on aggression in comparison to total time, animated shows (15.9%), crime shows (11.5%),

documentaries (11.6%) and situation comedies (7.1%) were highest on this measure and game shows (.8%) were lowest (column 3). It can be seen that the amount of time spent depicting aggression was consistently less than the proportionate frequency of aggressive episodes.

Column 6 indicates the proportion of time spent on aggression plus suspense - that is, time that built up to an aggressive incident. By this we mean the use of the technique wherein the viewer is waiting for an aggressive incident that certainly follows, for example because the viewer is shown an assassin creeping up on an unsuspecting victim. Since crime shows tended to use the suspense technique to a greater degree than other program categories (6.7% - column 5), the addition of this measure puts crime shows at the top of the list - that is, 18.2% of the time in crime shows was devoted to suspense and aggression. Again, animated shows (16.3%) and documentaries (15.3%) also ranked near the top.

The percentage of time spent on arguments which were not superseded by more severe conflict was quite short (column 8) - for example, situation comedies spent 4.5% of the time on arguments, crime shows - 2.6%, drama/medical shows - 2% and adventure shows - 1%.

One final time measure that was of interest was the time spent on aggression in the lead-ins to shows in comparison with total lead-in time (column 11). Documentaries (20.2%) and crime shows (18.6%) ranked highest on this measure, although adventure shows (8.5%), animated (9.4%) and non-animated children's shows (6.1%) also spent a fair proportion of lead-in time on aggression.

Other general data of interest to be described here include the methods used to solve conflict and a summary of the numbers of casualties occurring in the programs coded. Table 3 illustrates the methods used for solving conflicts across all program categories. It is clear that compliance, either to an authority (25.2%) or to an equal (18.4%), was the method depicted most

frequently. Often, conflict was suspended (23.3%); conciliation and constructive resolutions occurred less frequently (12.3% and 11%, respectively). In Table 4 the same data are outlined within program categories. It can be seen that in adventure shows, conflict was either suspended (33.3%) or compliance occurred - usually to an authority (55.6%). In animated shows deflection occurred most often (37.5%) but conciliation (18.8%) and constructive resolution (18.8%) were also frequently employed to resolve conflict. In non-animated children's shows, compliance to an equal (42.7%) or an authority (14.3%) was most frequent. All methods were depicted in crime shows; however, compliance to an authority (31.9%) or an equal (16.7%) occurred most often. Additionally, conflict was often suspended (33.3%). Similarly, situation comedies portrayed most of the methods, but here conciliation (32.4%), constructive resolution (20.6%) and compliance to an equal (20.6%) were most popular. Compliance to equals appeared frequently in music/variety/talk shows (100%), instruction/religious shows (100%) and game shows (50%), while compliance to an authority occurred frequently in drama/medical shows (29.4%) or conflict was suspended (35.3%).

Table 5 summarizes the number of casualties portrayed on the screen, whether the wounding or killing was on-screen (observed), or off-screen (unobserved), with only bodies remaining. What seems most important here are the absolute numbers. Thus, there were 65 episodes in which a single non-fatal casualty was observed. As the table indicates, single bodies appeared most frequently. For example, there were 22 episodes showing fatal casualties on-screen, and 12 episodes which showed the result of off-screen deaths of individuals. Only infrequently were many bodies shown on the screen.

These same data are further examined within each program category in Table 6 where absolute numbers of episodes are recorded. Inspection of this table indicates that most casualties occurred in crime shows (57), animated

shows (22) and documentaries (19). In animated shows, most of the casualties were non-fatal (19) and most occurred on-screen (18). In crime shows, while there were 34 non-fatal casualties, there were 23 fatal casualties, of which 16 appeared on-screen. In documentaries, a variety of outcomes were apparent. There were several episodes where the casualties occurred off-screen, both non-fatal (4 episodes) and fatal (6 episodes). Furthermore, there were a few episodes where there were so many bodies, they were uncountable. However, for the most part, in each program category, there was usually only one individual who had been harmed (e.g., 3 episodes in situation comedies showed one non-fatal casualty and 5 episodes in adventure shows did the same). In general, given the number of aggression and harm to self episodes coded (1956) there were surprisingly few casualties.

The following chapters will more fully describe what these episodes contained in terms of types of aggression. Other chapters will describe episodes containing arguments, theft and destruction of property.

Table 1
Frequencies and proportions of episodes containing no conflict, aggression, argument, and harm to self
by program category.

Type of show	N	Mean No. of Episodes	Mean No. of Non-conflict Episodes	% of no conflict	Mean No. of Episodes containing aggression	% of Episodes containing aggression	Mean No. of conflict episodes	% of conflict episodes	
	1	2	3	4	5	6	7	8	
Adventure	AD	7	23.0	25.4	77.0	6.0	18.4	1.4	4.2
Animated	AN	9	39.2	26.3	67.1	10.9	27.8	1.9	4.8
Children (non-an.)	CH	10	26.2	21.4	81.7	3.2	12.2	.7	2.7
Crime	CR	21	37.5	22.5	60.0	10.1	27.0	3.7	9.9
Documentary	DOC	5	68.6	54.2	79.0	12.4	18.1	1.0	1.5
Drama, Medical	D/M	9	20.3	15.9	78.3	1.4	6.9	2.1	10.3
Game	GA	5	9.8	6.2	63.3	1.0	10.2	2.6	26.5
Instruction, Religion	I/R	9	15.6	14.2	91.0	1.2	7.7	0	0
Music, Variety, Talk	M/V/T	10	9.7	7.4	76.3	2.1	21.6	0.2	2.1
Situation Comedy	SIT	24	10.0	4.2	42.0	4.0	40.0	1.5	15.0
		<u>109</u>							

% of episodes containing conflict & aggression 9	Mean no. of argument episodes		% of argument episodes	Mean no. of episodes containing harm to self		% of harm to self
	10	11		12	13	
22.4	.14	.4		0	0	
32.6	0.11	0.3		4.1	10.5	
14.9	0	0		0.6	2.3	
36.9	1.1	2.9		.05	1.1	
19.6	1.00	1.5		.4	.6	
17.2	0.9	4.4		.3	1.5	
36.7	0	0		0.2	2.0	
7.7	0	0		0	0	
23.7	0	0		0	0	
55.0	.3	3.0		0.1	1.0	

TABLE 1 Frequencies and Proportions: Aggression, conflict, argument
and harm to self.

The percentage of episodes containing no conflict or aggression is lowest for situation comedies (42.0%) and crime shows (60.0%), and highest for instruction/religious shows (91.0%), music/variety/talk shows (76.3%) documentary (79.0%), children's non-cartoon shows (81.7%) and drama/medical programs (78.3%).

Situation comedies (40.0%), crime shows (27%) and animated shows (27.8%) contain the highest proportion of episodes involving aggression.

Most program categories contained a higher proportion of episodes involving aggression than episodes involving conflict but no aggression. Game and drama/medical shows were the exception; 26.5% of game shows involved conflict, and an additional 10.2% involved aggression. For drama/medical shows the figures were 10.3% and 6.9%.

Harm to self occurred relatively infrequently, being most common in animated programs (10.5% of all cartoon episodes).

Arguments were also rare, with some occurring in drama/medical shows (4.4%) situation comedies (3%) and crime shows (2.9%).

Table 2.

Durations and Proportions of Time Spent on Aggression, Suspense, Arguments and Lead-ins

Type of Show		Mean show length in minutes	Mean duration of aggression	% of duration of aggression	Mean suspense in time	% of time in suspense	% of duration of aggression and suspense
		1	2	3	4	5	6
Adventure	AD	39.7	2.1	5.3	1.1	2.8	8.1
Animated	AN	23.2	3.7	15.9	.1	.4	16.3
Children Non-Animated	CH	30.6	1.4	4.6	.9	2.9	7.5
Crime	CR	46.2	5.3	11.5	3.1	6.7	18.2
Documentary	DOC	51.8	6.0	11.6	1.9	3.7	15.3
Drama/Medical	D/M	39.7	.7	1.8	.9	2.3	4.1
Game	GA	25.0	.20	.8	0.0	0	.8
Instruction/Religious	I/R	29.2	.9	3.1	.4	1.4	4.5
Music/Variety/Talk	M/V/T	39.7	1.0	2.5	0.0	0	2.5
Situation Comedy	SIT	22.4	1.6	7.1	.1	.5	7.6

Mean duration of Aggression	% of time spent on arguments	Mean duration of lead-ins	Mean duration of aggression in lead-ins	% of lead-in time spent on aggression
7	8	9	10	11
.4	1.0	1.18	.1	8.5
.01	.04	1.06	.1	9.4
0	0	1.14	.07	6.1
1.2	2.6	1.07	.2	18.6
.3	.6	.99	.2	20.2
.8	2.0	.74	0	0
0	0	.63	.01	1.58
0	0	.80	0	0
.04	.1	.54	.01	1.85
1.01	4.5	.94	.02	2.12

TABLE 2 Durations and Proportions of Time Spent on Aggression,
Suspense, Arguments and Lead-Ins.

Animated shows (15.9%), crime shows (11.5%), and documentaries (11.6%) spent the most proportionate time on aggression. Suspense leading to aggression occurred most in crime shows (6.7%), documentaries (3.7%), non-animated children's shows (2.9%), and adventure shows (2.8%). The time spent on arguments was fairly short - program categories spending most time on arguments (proportionately) were the following: situation comedies - 4.5%, crime shows - 2.6%, drama/medical shows - 2%, and adventure shows - 1%.

Time spent on aggression in the lead-ins in proportion to total lead-in time was highest for documentaries (20.2%) and crime shows (18.6%).

TABLE 3 Methods Portrayed for Solving Conflict: Proportions Over
All Categories

Method	Total %	Absolute #
Arbitration	3.1	5
Conciliation	12.3	20
Deflection	4.9	8
Constructive resolution	11.0	18
Compliance to authority	25.2	41
Compliance to equal	18.4	30
Coercion	1.8	3
Conflict suspended	23.3	38
	<hr/> 100%	

Compliance, either to an authority (25.2%) or an equal (18.4%) was the method most frequently used, although conciliation (12.3%) and constructive resolution (11%) appeared as well. Conflict was suspended in 23.3% of the episodes.

TABLE 4

Methods Portrayed for Solving Conflict:

Method	"Big Tree"										Situation Comedy
	Proportion of methods occurring in each program category										
	Adventure	Animated	Children non- animated	Crime	Documentary	Drama & Medical	Game	Instruct/ Religion	Music/ Variety/ Talk Show		
1) Arbitration	0	0	0	5.6	0	0	50	0	0	0	0
2) Conciliation	0	18.8	0	6.9	0	5.9	0	0	0	0	32.4
3) Deflection	0	37.5	0	1.4	0	0	0	0	0	0	2.9
4) Constructive Resolution	0	18.8	14.3	2.8	25.0	11.8	0	0	0	0	20.6
5) Compliance to Authority	55.6	12.5	14.3	31.9	25.0	29.4	0	0	0	0	11.8
6) Compliance to Equal	11.1	6.2	42.9	16.7	0	17.6	50	100	100	100	20.6
7) Coercion	0	6.2	0	1.4	0	0	0	0	0	0	2.9
8) Conflict Suspended	33.3	0	28.6	33.3	0	35.3	0	0	0	0	8.8
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

Compliance to an authority appeared frequently in adventure shows (55.6%), crime shows (31.9%), and drama/medical shows (29.4%). In these same three categories, conflict was often suspended (adventure - 33.3%; crime - 33.3%; drama/medical - (35.3%). Deflection occurred most often in animated shows (37.5%); compliance to an equal in children's shows (42.9%). Constructive resolutions were evident in documentaries (75%).

TABLE 5 Body Counts - Casualties in Aggression and Harm-to-SelfEpisodes

No. of Observed Non-fatal casualties	%	Absolute #
	<hr/>	<hr/>
1	86.7	65
2	8	6
3	4	3
4	1.3	1
No. of Observed Fatal Casualties		
1	91.7	22
8	8.3	2
No. of Unobserved Non-fatal casualties		
1	73.3	11
2	13.3	2
8	6.6	1
Many, uncountable	6.6	1
No. of Unobserved Fatal casualties		
1	75.0	12
2	6.3	1
3	6.3	1
8	6.3	1
Many, Uncountable	6.3	1

TABLE 5 Casualties in Aggression and Harm-to-Self Episodes:
Proportions Across All Categories

In this table 'observed' casualties are those which the coder/observer witnessed on-screen while 'unobserved' casualties account for those instances where bodies were seen, but the wounding or killing was unseen (off-screen). Usually, casualties appeared singly - for example, 86.7% of episodes showing non-fatal casualties only showed 1 body, while 8% showed 2 bodies and 4% showed 3 bodies, etc.

CHAPTER SIX

AGGRESSIVE EPISODES

CHAPTER SIX

Table

1. Frequencies and proportions of episodes containing no conflict, aggression, argument, and harm to self by program category.
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5. The proportion of victim types in the aggression episodes of each program category.
6. Single or groups of aggressors in all aggressive episodes for each program category.
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10. Proportion (%) of bodily mode of aggression categories in the aggressive episodes of each program category.
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17. The proportion (%) of aggressive episodes which contain a "double context" (i.e. comic element built in) in each program category.
18. The proportion (%) of "centality" categories for all aggressive episodes coded in each program category.
19. The proportion (%) of aggressive intentions for all aggressive episodes coded in each program category.
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21. The cognitive preparation of the victims for all aggressive episodes coded in each program category.

Table

22. Physical consequences to the victim in the aggressive episodes coded in each program category.
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30. Emotional Attitudes in all aggressive episodes for each program category.
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32. Implicit Justification in all aggressive episodes for each program category.
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37. Total proportions of single victims and groups of victims across program categories.
38. Total proportions of types of aggressors and victims in aggressive interactions across program categories.
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Tables

43. The total proportion of the different psychological modes of aggression employed in all the aggressive episodes coded.
44. The total proportion of the different socioeconomic or political aggression employed in all aggressive episodes coded.
45. The total proportions of "context of aggression" categories across program categories.
46. The total proportion of "centrality" categories for all aggressive episodes coded.
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49. Total proportions of cognitive preparations of victims across program categories.
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51. The action of witnesses to aggression in all aggressive episodes coded totalled across program categories.
52. The pain and gore illustrated in aggressive episodes coded, totalled across all program categories.
53. The immediate response of the victim to aggression for all aggressive episodes coded, totalled across program categories.
54. Total proportions of different motivations to aggress for all aggressive episodes coded, across all program categories.
55. Total proportions of Means used to Achieve Goals for all Aggressive Episodes coded, across program categories.
56. Total proportions of Provocations for engaging in Conflict in all aggressive episodes over all program categories.
57. Total proportions of Emotional Attitudes in all aggressive episodes over all Program Categories.
58. Total Proportions of Explicit Justifications in all aggressive episodes over all program categories.
59. Total proportions of Implicit Justifications in all aggressive episodes over all program categories.
60. Total Proportions of Outcome of Conflict for Characters across Program Categories.

Aggressive Episodes

For purposes of analyzing the content of television programs, aggression was defined as the following: any behavior that could inflict harm on an individual(s), either physically or psychologically. The definition includes explicit and implicit threats, nonverbal behaviors etc. Violence, on the other hand, was reserved for those instances when aggression was severe; that is, for those acts that could potentially cause physical injury or death to the individual.

In addition to timing the duration of aggressive interactions, the duration of aggression in lead-ins, and the duration of audience build-up to aggression (ie. suspense), coders provided a detailed description of each aggressive episode, according to our content analysis format. This detailed analysis included such aspects of each episode as the motivation for aggression, justification for its use, exactly what type of aggressive behavior occurred etc. Furthermore, it was but a simple matter to determine the proportion of aggressive episodes to total episodes in any one program or program category.

The findings discussed in this chapter include the following:

1. A description of the duration and frequency of aggressive episodes is given for program categories, including a ranking of the types of program categories for the aggressiveness portrayed.
2. Each program category will be discussed separately in an attempt to describe exactly how aggression was depicted in each category.
3. A general description of aggression on television will be presented in a description of aggressive episodes that combines program categories.

I. DURATION AND FREQUENCY OF AGGRESSIVE EPISODES

The proportion of episodes containing aggressive interactions to the total number of episodes was the following (program categories are ranked here from highest to lowest proportions): situation comedy - 40.0%; animated - 27.8%; crime

27.0%; music/variety/talk - 21.6%; adventure - 18.2%; documentaries - 18.1%; non-animated children's shows - 12.2%; game - 10.2%; instruction/religion - 7.7% and drama/medical - 6.9%. These results (and others) can be seen in Table 1. It is interesting to note that this ranking changes when the duration data (in Table 2) are inspected; that is, even though some program categories used aggression frequently this did not necessarily mean that long periods of time were spent on aggression. The proportion of time spent depicting aggression in relation to the total time of programs was the following (again, program categories are ranked from highest to lowest proportions): animated - 15.9%; documentary - 11.6%; crime - 11.5%; situation comedy - 7.1%; adventure - 5.3%; non-animated children's shows - 4.6%; instruction/religion - 3.1%; music/variety/talk - 2.5%; drama/medical - 1.8%; game shows - .8%. In general, the proportion of time spent portraying aggression (range: .8% to 15.9%) was lower than the proportionate number of aggressive episodes (range: 6.9% to 40.0%).

Table 2 also illustrates the proportion of time devoted to aggression and suspense, in relation to total time. For most categories, the inclusion of 'suspense-time' adds 2%-7% to the figures mentioned above. In addition, there are some changes in ranking since certain categories of programs employed this device more often than others. The categories that showed the most increase, according to this statistic, were documentaries - 15.3%; crime shows - 18.2%; adventure shows - 8.1%; and children's non-animated shows - 7.5%.

One final general measure of aggression that was employed was the coder's rating of the program on a scale ranging from 1 (not at all violent) to 7 (very violent). These rankings again put documentaries (4.6), crime shows (5.2), animated (4.1) and adventure shows (3.6) at the top of the scale (See Table 3).

Table 3 illustrates a composite ranking, determined by considering all the above data. According to this table, the following ranking of program categories, from most to least aggressive emerges:

- 1 Crime shows
- 2 Documentaries
- 3 Animated shows

- 4 Situation comedies
- 5 Adventure shows
- 6 Children's non-animated shows
- 7 Music/variety/talk shows
- 8 Instruction/religious shows
- 9 Drama/medical shows
- 10 Game shows

Needless to say this ranking, although of interest, does not differentiate among program categories in terms of how, exactly, aggression was depicted. What follows, then, is a description of each program category - its aggressors, its victims, types of aggression employed, consequences to characters etc. The descriptions will, for the most part, follow the order used in coding these episodes (See Appendix - Aggression and Motivation Packages). In addition, tables that summarize the data being discussed (for all program categories) will also appear in this order. The program categories will be discussed according to the above ranking, from most to least aggressive.

II DESCRIPTIONS OF AGGRESSION AS PORTRAYED BY DIFFERENT TYPES OF TELEVISION PROGRAMS

A. Crime Shows (CR).

In crime shows, all aggressors and victims were live humans (Tables 4 & 5). Most often, aggression occurred between a single aggressor (87.4% of the episodes - Table 6) and a single victim (83.3% of the episodes - Table 7). Although most of these aggressive interactions occurred between the police and others (in 43.2% of the episodes), strangers (17.6%), enemies (7.3%), and friends (7.3%) were also involved (Table 8). Most often (78.2%), opponents were of the same nationality or racial or ethnic origin but incidents did occur between those of different origins (18.1% - Table 9).

In crime shows, the body was seldom used as an aggressive mode (17.9%). If it was used, assault (6.4%) and battery (6.7%) were most common. (Table 10) Weapons were used slightly more often (in 23.3% of the episodes - Table 9) and included handguns (8.9%), rifles (4.5%) or objects not intended as weapons (4.1%),

such as furniture, cars, etc. Even more frequent, however, was the use of threat in these shows (Table 12) - brandishing a weapon (21.5%), chases (5.5%), direct and indirect verbal threats (7.3% and 4.4%, respectively). Direct verbal abuse (6.7%) and sarcasm (5.0%) were also employed to some extent (Table 13). Socioeconomic or political harm was extremely rare (occurring in 1.1% of the episodes - Table 14), as was use of the symbolic or joking mode of aggression (Table 15).

Aggressive incidents either occurred in a sinister context; that is, a real fight where there was a distinct possibility of injury or death (59.7%), or in a serious quarrel or disagreement (30.2% - Table 16). Seldom was there a comic element involved (in 2.5% of the episodes only - Table 17). The aggression was more often incidental to the plot (57.2%) than central (41.9% - Table 18) and was almost always intentional (99.5% - Table 19).

Although aggressors and victims were most typically in direct, close proximity to each other (73.0%), there were cases where chases occurred (7.5%) or the opponents were beyond the limits of normal conversation - that is, they were in face-to-face contact, but over a distance (11.9% - Table 20). Victims were either totally unaware that aggression was about to occur (29.8%) or recognized the aggression spontaneously (31.8%). In some instances, victims did anticipate the aggression to some small extent (28.8% - Table 21). Victims in crime shows seldom displayed any physical consequences of aggression (78.0%); if they did, they were 'somewhat' impaired or restricted (8.7% - Table 22). Of those 'impaired' victims, 10.1% of the episodes indicated that they recovered, while 7.6% of the episodes ended with victims being incapacitated (Table 23). Witnesses, when present, either did not act (24.9%), could not act (5.2%) or assisted and encouraged the aggression (9.1% - Table 24). Victims of aggression were rarely portrayed as being in pain (96.8%) and rarely bled (97.5% - Table 25). Victims' immediate responses to aggression, for the most part, were to withdraw from the encounter (16.0%), submit unconditionally (26.3%) or respond with

physical aggression themselves (16.7% - Table 26).

The most frequent motivation for aggression was a legal social contract (36.4%), which would be expected since police were most often the aggressors (Table 27). Other motives were depicted but none with much frequency. Attacking directly was the means most often employed to achieve a goal (85.5% - Table 28), while the provocation for aggression was a threat to the security of society (34.5% - Table 29), the security of friends (18.2%) or the security of one's self (19.1%). The emotional attitudes most often expressed during these aggressive episodes were cold rationality (55.5%) or anger and hate (22.7% - Table 30). If explicit justification for aggression was given it was, of course, legal (30.0% - Table 31). Implicit justifications were more varied - for example self-defense (9.1%), following orders (17.3%) and, interestingly, protecting criminal interests (55% - Table 32). Finally, although there was often no clear outcome for characters involved in conflicts (47.7%), 23.9% of the episodes indicated clear winners through their own aggression while 18.5% illustrated clear losers through the aggression of others (Table 33).

B. Documentaries (DOC)

As shown in Table 1, only five documentaries were coded for the two-week taping period. Thus, it is difficult to say how representative this particular sample was of the types of documentaries typically shown on television (although if the recent 3-hour special on Violence in America, January 5, 1977, is any indication, this might be a close approximation). The documentaries that were taped were Shark Kill, Time of the Jackals, War Years, Jacques Cousteau and Fabulous Funnies. It is important, therefore, to keep this sample in mind when reading the description for this category.

In documentaries, aggressors were most often live humans (75%), but cartoon humans (17.2%) and animals (7.8%) were also initiators of aggression. In 61.7% of the episodes aggressors were single individuals, while groups of aggressors

appeared in 38.3%. Victims fell into the same three categories - live humans (69.5%), cartoon humans (18.8%) and animals (4.7%), and again, were alone in 54.7% of the episodes, in groups in 38.3%. These aggressive interactions were usually between strangers (26.6%) or between enemies (24.2%), most often of different nationalities or ethnic or racial backgrounds (53.1%).

The mode of aggression was seldom the body (78.9%); when it was, battery was most frequent (10.9%). Weapons were used more often (in 42.2% of the episodes) and a wide variety of these appeared - for example, hunting guns (5.5%), machine guns (3.9%) and sophisticated, specialized machinery, such as tanks (15.6%). In terms of potential harm, brandishing a weapon (21.1%), chases (6.5%), and both direct and indirect verbal threats were used (6.5% and 5.1%, respectively).

The aggression in this category usually occurred in a sinister context (50%) although 28.9% of the episodes were in a comic or sham context (probably, the Fabulous Funnies!) Aggression was usually incidental to the plot (90.6%) and usually intentional (97.7%).

Aggressive incidents took place in close, face-to-face contacts (57%) or in more distant, face-to-face encounters (25%). Victims tended to anticipate the aggression before the encounter occurred, either in general (35.9%) or in great detail (7.8%). Some victims, though, were unaware of its imminence (25%). Either no physical consequences were shown (35.9%) or victims remained unaffected in the long run (43.8%). There were instances, however, of some impairment (7%) or death (4.7%). Witnesses were either passive and did not act (10.2%) or encouraged the ongoing aggression (10.2%). Although there was usually no pain depicted (94.5%), there were some instances where moderate pain (3.9%) and extreme pain (1.6%) were expressed. Similarly, there were a few instances where blood was shown (2.3%) and even a few episodes showing blood and gore (1.6%), unlike in other program categories. The most frequent immediate responses from victims were to submit unconditionally (30.8%) or respond with aggression in return (33.3%).

Motives for aggression varied somewhat; for example, aggressors were

motivated to gain material power (20%), gain prestige (26.7%), gain security or survival (20%) or to avoid losing the same (20%). Attacking directly was, with one exception, the sole means used to achieve goals (93.3%). The provocation was always a threat to the self whether it was physical (33.3%), psychological (33.3%), or to security (33.3%). There was some range in terms of emotions expressed but few instances of any one emotion - for example, fear and anxiety were expressed in 20% of the episodes, anger and hate in 26.7%, cold rationality in 13.3%. While there was seldom any explicit justification given for aggression (86.7%), self-defense as justification was used a few times (13.3%). Revenge (20%) and basic needs (13.3%) appeared as implicit justifications for aggression. Characters either emerged from the conflict as winners through their own aggression (40%) or losers through the aggression of others (36.7%).

C. Animated Shows (AN)

As one would expect, aggressors in these programs were cartoon humans (47.3%) and cartoon animals (23.7%), often 'humanized' (11.2%) and most often appearing singly (85.8%). Victims of aggression also fell into the above types - cartoon humans (in 36.7% of the episodes), cartoon animals (24.9%), and 'humanized' animals (16.0%), although there were some instances where victims were 'things' or creatures (8.3%). Victims were also, typically, individuals (79.9%). Although these interactions often took place between parties who were 'uncodeable', there were aggressive interactions between strangers (20.1%), friends (20.1%), competitors (8.3%) and enemies (10.7%), of the same racial, ethnic or national background (44.4%), where codeable!

As in other program categories, the body was seldom used as a mode of aggression (79.9%). Weapons or other physical modes that appeared included objects not intended for aggression (11.2%), sophisticated machinery (8.9%), magic (4.7%) and fantasy (4.1%). Note that there were no instances of guns of any type used in this category. Threats tended to be direct and indirect verbal (5.9% and 4.1%, respectively) threats; chasing was also frequent (10.1%). Psychological harm

occurred rarely; when it did, it consisted of verbal abuse (7.7%) or sarcasm (7.1%).

Most of the aggressive episodes occurred in a comic context (46.7%), although there were instances where a sinister context (26.6%) or serious quarrel (12.4%) occurred. Aggression was more often incidental to the plot (66.9%) and usually intentional (93.5%) although some accidental aggression did occur (5.3%). Opponents were usually in direct contact (74%), but chases also occurred (11.8%) as did aggression 'without sight' (6.5%). Victims were either unaware aggression was to occur (42.0%) or recognized it spontaneously, as it did occur (34.3%). Additionally, some aggression was anticipated (13%). Although most often there were no physical consequences (in 82.2% of the episodes), some impairment (10.1%) and 'decapitation' (3.0%) were evident. Where appropriate, 7.7% of the victims recovered and 9.5% did not. Witnesses, if present, were usually passive (27.8%). Seldom did victims express pain (95.9%) and there was never any blood and gore (100%). The victims usually responded by withdrawing from the encounter (29.6%), submitting unconditionally (24.3%), or occasionally responding with verbal and physical aggression (59% and 8.9%, respectively).

Although several motives to aggress were present in these shows, the most frequent included gaining personal pleasure (35.5%), maintaining survival (9.7%), avoiding the loss of self-esteem (16.1%) and avoiding the loss of freedom (9.7%). In addition, some episodes appeared to be irrational (6.5%). The means most often used to achieve goals was to attack directly (80.6%) while provocation was typically a threat to personal survival (58.1%) or one's psychological well-being (25.8%). However, there were instances of unprovoked aggression as well (6.5%). Emotional attitudes most commonly expressed were sadism/masochism (41.9%), cold, rationality (22.6%) and anger/hate (16.1%). Explicit justifications for aggression were rarely provided (96.8%); the implicit justifications included self-defence (19.4%), avenge/revenge (6.5%) and being treated unfairly (3.2%). For this program category, unlike many others, there were a variety of outcomes

for characters - 11.9% were winners through their own aggression while 22% were winners through the aggression of others. Some characters were losers either through their own aggression (23.7%) or through the aggression of others (16.9%). Further, some characters did not seem to have a stake in the outcome (6.8%).

D. Situation Comedies (SIT)

In situation comedies, aggressors and victims were virtually always living humans (99.7% and 99.1%, respectively) and usually encountered each other as individuals (94.1% and 82.2%, respectively). Aggressive interactions occurred between a wide variety of opponents - strangers (13.5%), spouses (7.6%), direct family (11.5%), in-laws (7.4%), friends (19.1%), colleagues (20.9%), bosses and employees (4.7%). Most typically these people were of similar backgrounds (72.6%).

The mode of aggression that was used, almost without exception, was psychological harm, including direct and indirect verbal abuse (24.7% and 7.1% respectively) and sarcasm (20.6%). Direct verbal threats did occur but less frequently (4.4%). In addition, symbolic or joking aggressive actions occurred (21.2%). The context of aggressive interactions was either comic or sham (43.8%) or a serious quarrel (45.9%). However, in terms of this latter context, a comic element was most likely built in (see Table 17 - 71.2% of these episodes were 'double context'). Aggression was most often incidental to the plot (83.8%) and almost always intentional (97.9%). Aggressors and victims were in direct, face-to-face contact (91.2%). Victims, who were either unaware that aggression was to occur (46.2%) or recognized it spontaneously (41.8%), almost never suffered physical consequences (2.9%), nor expressed any pain (0.9%).

Witnesses, if present, were usually passive (58.8%) although some encouraged the aggression (7.1%) while others sought direct alternatives to aggression (5.6%). Victims used a variety of responses in face of aggression including withdrawal (10.9%), unconditional submission (37.4%), counter-aggressing verbally (11.5%), and counter-aggressing with a psychological mode (6.8%).

Motives for aggressing consisted of attaining personal pleasure (49.9%), gaining or avoiding the loss of prestige and self esteem (6.7% and 20.2%, respectively) and moral obligations to others (7.9%). Attacking directly was the means to the goal most frequently employed (93.3%). While 19% of the aggressive episodes were unprovoked, threats to one's psychological well-being (58.4%) or secure position (12.4%) were also seen as provoking. Anger (41.6%) and coldness (23.6%) were again the commonest emotions expressed but there were scattered instances of other emotions, such as teasing (10.1%), mild irritation or fatigue (7.9%) etc. The only explicit justification for aggression ever given was self-defense (in only 3.4% of the episodes); the implicit justifications included self-defense (19.1%), moral reasons (9%) and revenge (6.7%). When outcomes of conflict were at all clear, characters seemed to be winners through their own aggression (11.8%) or losers through the aggression of others (13.0%).

E. Adventure Shows (AD)

In adventure shows, both aggressors and victims were live humans (90.6% and 84.7%, respectively) or animals (9.4% and 14.1%, respectively) and typically were involved in aggression singly (95.3% and 85.9%, respectively). The aggressive interactions were between strangers (48.2%) or friends (21.2%), occasionally between public officials and others (5.9%) and, interestingly, between teachers and students (4.7%). Usually participants in aggressive encounters were of the same background or nationality (75.3%).

Battery occurred in 9.4% of the episodes and there were instances of other bodily modes of aggression - assault (4.7%), grabbing and restraining (2.4%), animal harm (4.7%) and pulling by the ear (2.4%) etc. Weapons included small, non-household devices (10.6%), objects not intended for aggressive use (14.1%) and the occasional use of poison (3.5%). The most common threat was to brandish a weapon (12.9%). Verbal abuse also occurred (10.6%). There was one instance of copying secret papers! (1.2%).

The context of these aggressive incidents was serious (43.5%) or sinister

(38.8%), although often a comic element was involved (in 30.6% of the episodes). Aggression was either incidental to the plot (48.2%) or central (51.8%) and always intentional (100%). Aggressors and victims met each other in direct, close proximity (92.9%). While victims were often unaware of the aggression to occur (45.9%) or recognized it immediately (30.6%), there were several instances of anticipated aggression (not that frequent among program categories), either in great depth and detail (9.4%) or in general (4.7%). Physical consequences, when they occurred at all, included severe impairment (9.4%) or moderate impairment (9.4%). In 34.1% of the episodes, victims did recover while they failed to do so in 14.1% of the episodes. Witnesses were passive (36.5%) or encouraged aggression (18.8%). There were a few instances where moderate pain was expressed (8.2%) but there was never any blood shown (100%).

Victims responded to aggression with a wide variety of actions - some, however, were unable to respond (3.1%); others submitted unconditionally (32.1%), were verbally (6.0%) or physically aggressive (20.2%), called for help (3.6%), tried to conciliate (3.6%), or introduced an arbitrator (6.0%).

The most common motive to aggress was to avoid losing one's life (51.9%), although other motives that appeared included gaining personal pleasure (15.4%) and moral obligations to others (7.7%). The means used were to attack directly (86.5%) or use intimidation and threat (11.5%). Threats to self were the most common provocations -- to one's security (51.9%) or to one's physical (15.4%) and psychological (7.7%) well-being. Psychological and physical threats to friends were also provoking in adventure shows (7.7% for each type of threat). Cold rationality (50%) and anger/hate (34.6%) were again the most commonly expressed emotions. Even though explicit justifications for aggression were rare (96.2%), implicit justifications included following orders (38.5%), self-defense (17.3%), unfair treatment (5.8%) and a variety of others. As in many other categories, characters in adventure shows emerged as winners through their own aggression (22.9%) or losers through the aggression of others (34.3%).

F. Children's Non-Animated Shows (CH)

In these programs, although most aggressors were live humans (66.2%), there were aggressors of almost every conceivable type -- cartoon humans (14.3%), humans with super powers (3.9%), 'humanized' animals (5.2%), animals (2.6%), 'things' or 'creatures' (3.9%) and acts of nature (3.9%). Similarly, victim types were as varied, although the most frequent victims were live humans (67.5%), cartoon humans (14.3%) and humanized animals (6.5%). Both aggressors (87%) and victims (88.3%) usually met as individuals. Aggressive interactions occurred between strangers (14.3%), colleagues (33.8%) and enemies (5.2%), usually of the same ethnic or racial origin (45.5%), when applicable.

When the body was used as a mode of aggression, which it was in 37.7% of the episodes (more than in many other program categories), this consisted of battery (10.4%), cartoon aggression (11.7%), assault (7.8%), and a few other actions. Weapons, when they appeared, were usually objects not intended for aggression (13.0%). Threats were used very infrequently (in 9.1% of the episodes), while psychological harm consisted of direct or indirect verbal abuse (23.4% and 6.5%, respectively).

The context of aggression, often unclear in these shows (13.0%), tended to be serious (44.2%), sinister (9.1%) or comic (33.8%). Further, a comic element was built into 36.4% of some of these 'serious' episodes. Aggression was more often incidental to the plot (80.5%) than central (16.9%), and most often intentional (92.2%). Aggressors and victims were typically in close proximity (88.3%). Victims were unaware of the aggression (50.6%) or recognized it immediately (42.9%). Although most frequently, no physical consequences occurred to victims (83.1%), there were instances of decapitation (9.1%), and some impairment (3.9%). Where applicable, 19.5% of the victims recovered while 11.7% did not.

Witnesses, again, were passive (40.3%) or assisted in the aggression (18.2%). There were infrequent depictions of moderate pain (1.3%) but no blood

(100%). Several victims were unable to respond to the aggression (13.2% of the episodes) while the ones who could, did so by withdrawal (13.2%), submitting unconditionally (23.7%), responding with verbal (11.8%) or physical aggression (7.9%) or trying to conciliate (6.6%).

Motives included the gain of personal pleasure (55.2%) and moral obligation to another (17.2%) or aggression seemed irrational (10.3%). Other motives also appeared but with less frequency. Attacking directly was almost invariably the means to the goal (96.6%). Although most aggression in this category was unprovoked (48.3%), other provocations did occur - for example, threats to one's physical (6.9%) or psychological (20.7%) well-being, as well as to the physical (3.4%) or psychological (13.8%) well-being of friends. Anger was the most common emotional attitude displayed (55.2%) but a variety of others occurred, ranging from sadism (24.1%) to teasing and joking (6.9%). Hardly any episodes gave explicit justification for aggression (97.6%), while the few implicit justifications included self-defense (13.8%), avenge/revenge (10.3%) and moral reasons (6.9%). Characters again came out of conflicts as winners through their own aggression (9.1%) or losers through the aggression of others (39.4%).

G. Music/Variety/Talk Shows (M/V/T)

Again, all aggressors and victims were live humans. Aggressive interactions occurred between strangers (10.4%), spouses (13.5%), family members (8.3%), colleagues (34.4%) and public officials and others (10.4%). About half of these people were of the same national, racial or ethnic background (47.9%), while the others were not (41.7%).

Although in most episodes (88.5%), the body was not used, there were isolated incidents of assault (3.1%), battery (3.1%), homicide (1.0%), martial arts (1.0%), grabbing (1.0%), pushing (1.0%) and kicking (1.0%). Weapons that appeared included objects not intended for aggression (8.3%), small, non-household devices (4.2%) and machine guns (3.1%). Direct verbal threats (8.3%), verbal abuse (13.5%) and sarcasm (18.8%) were evident, as was the symbolic/joking mode of

aggression (22.9%).

The context was usually comic (81.9%) although some aggression appeared to be in a serious quarrel (18.8%). Yet, a double context (comic) occurred in 39.6% of the episodes, thereby probably accounting for this. The aggression was usually incidental (82.3%) and most usually intentional (95.8%). Although most 'opponents' were in direct contact (81.3%), there were interactions beyond normal conversational limits (5.2%) and beyond visual limits (5.2%). Victims, again, were unaware (49.0%) or recognized the aggression spontaneously (37.5%). There were typically no physical consequences (91.7%). Witnesses tended to be passive (50%) or encouraged aggression (10.4%). Victims usually withdrew from the encounter (28.6%), submitted unconditionally (23.1%) or responded with verbal aggression (12.1%).

Motives were all for gain-of power (16.7%), prestige (33.3%) or personal pleasure (50%). Attacking directly was always the means to the goal. Most of the aggression was unprovoked (83.3%), and although usually done in fun (66.7%), there was one instance of anger (16.7%) and one of sadism (16.7%). Justifications were never provided, and outcomes were either unclear (35.3%) or characters did not have a stake in the outcome (58.8%).

H. Instructional/Religious Shows (I/R)

Although at first glance, it might seem somewhat surprising to find episodes of aggression in this category, some of the instructional shows did contain instances of aggression. Specifically, this included the following: Wild Kingdom, which depicted scenes of animal aggression; Ontario Schools, which featured a news clip of Vancouver's SWAT team; and Window on the World, which included an interpretive dance called "The Oppressor". These shows, then account primarily for the following description of the category.

Aggressors and victims were either live humans (47.6% and 33.3%, respectively) or animals (52.4% and 52.4%, respectively). Aggressors were included in encounters singly (71.4%) or in groups (28.6%), as were the victims

(single-57.1%; groups - 28.6%). These aggressive interactions occurred between colleagues (19%), enemies (47.6%) or the military and others (4.8%). When codeable, 23.8% of the opponents were of the same nationality, racial or ethnic origin while 19% were not.

Assault occurred in 23.8% of these episodes, battery in 9.5%. Weapons, when used, included small non-household devices (4.8%) and tear gas bombs (4.8%). Chasing (14.3%) and brandishing a weapon (19%) also occurred. A symbolic mode of aggression appeared in 19% of the episodes (most likely in "The Oppressor").

The contexts of these incidents of aggression were sinister (28.6%), serious (14.3%) or comic or sham (19%). Aggression was more often incidental to the plot (61.9%) than central (38.1%) and always intentional (100%). Aggressors and victims were usually face-to-face in close proximity (52.4%) or over some distance (9.5%). Victims either recognized aggression spontaneously (23.8%) or anticipated it in general (33.3%). Usually there were no physical consequences (76.2%), but there were episodes where victims were somewhat impaired (4.8%) or died (9.5%). Witnesses were passive (33.3%) or encouraged aggression (4.8%). Moderate pain was expressed (4.8%) but there was no blood or gore. Victims, when able to respond (they were not in 16.7% of these episodes), withdrew (33.3%), submitted unconditionally (16.7%) or responded with physical aggression (33.3%).

The 'motivation package' (including motives, justifications etc.) was only coded for Wild Kingdom. Thus, what follows is a description for that program only.

The main motive for aggression was survival (90.9%), attacking directly the only means to the goal. Provocation included threats to the physical self (36.4%), security (45.5%), or the family's security (9.1%). Implicit justifications for aggression were meeting basic needs (63.6%) or self-defense (27.3%). 'Characters' were winners through their own aggression (42.9%) or losers through the aggression of others (23.8%).

I. Drama/Medical D/M

In these programs, all aggressors and all victims were live humans and all

aggressive interactions were between single individuals. These interactions were between friends (46.7%), spouses (6.7%) or ex-mates (6.7%), family (6.7%) and colleagues (6.7%), typically of similar racial or ethnic origins (80.0%). Pushing and shoving occurred with some frequency in these episodes (26.7%), with some instances of battery (6.7%). The use of weapons was relatively non-existent (93.4%). More common were episodes involving brandishing a weapon (6.7%), direct verbal threats (6.7%), verbal abuse (20.0%) and sarcasm (6.7%). Drama/medical shows were one of the few program categories where socioeconomic harm occurred - specifically, threats to sue (6.7%).

The context of aggression was usually serious (80.0%), less often sinister (6.7%). Aggression was more often incidental to the plot (53.3%), than central (26.7%), but often unclear (20.0%). It was usually intentional (93.3%). Aggressive incidents always occurred when people were in direct, face-to-face contact (80.0% - the remaining 20.0% of the episodes were coded as 'inappropriate'). Victims were unaware (73.3%) or became aware immediately as the aggression occurred (20.0%). Typically no physical consequences accrued to victims (86.7%), or there was some evidence of severe impairment (6.7%). Most victims recovered (40.0%), if harmed. Witnesses either were passive (53.3%) or could not act (being restrained - 6.7%); however unlike in most other program categories, 20.0% of the episodes depicted witnesses seeking direct alternatives to aggression. Only rarely was moderate pain expressed (6.7%) and there was never any blood. Victims usually submitted unconditionally (40.0%).

A variety of motives for aggression appeared, but none with any high frequency - for example, gaining personal pleasure occurred in 25% of the episodes; avoiding the loss of prestige (25%) or personal pleasure (25%) also occurred. As in most categories, attacking directly (75%) was the means most often used to achieve the goal. Provocations were usually psychological, either to one's self (50%) or to one's friends (12.5%). Also, the physical safety of the family served as provocation for aggression (25%). Anger was the emotional

attitude commonly expressed during these interactions (75%). There were seldom justifications of any kind given (self-defense - 12.5%, revenge - 12.5%, treated unfairly - 12.5%). Usually there was no clear outcome for characters involved in conflicts (76.5%).

J. Game Shows (GA)

In game shows, where only seven episodes of aggression were coded, aggressors were live humans (42.9%) or cartoon humans (42.9%) plus one humanized animal (14.3%). Victims fell into the exact same categories with the same frequencies. Several of these interactions were between labour and management (42.9%), some between colleagues (28.6%).

Battery (14.3%) and animal harm (14.3%) did occur, as did the use of small non-household devices (14.3%) and objects not intended for aggression (14.3%), as weapons. Direct verbal threats were rare (14.3%), while demonstrations/sit-ins occurred in this program category, although in no other (28.6%). Aggression occurred in a comic context (28.6%) or serious quarrel (71.4%), with double context occurring in 28.6% of these latter episodes. Unlike in all other program categories, any expressed aggression was more often central to the show (71.4%) than incidental (14.3%), and usually intentional (85.7%). All interactions were in close, direct proximity, victims again being unaware of aggression about to occur (42.9%) or recognizing it spontaneously (42.9%). There were never any physical consequences to victims, thus most recovered (42.9%), if applicable. Witnesses were passive (85.7%). Victims usually submitted unconditionally (42.9%), but there were instances of withdrawal (14.3%), aggressing verbally (14.3%), aggressing physically (14.3%) or calling for help (14.3%).

Motives included gaining material items (20%), prestige (20%) or personal pleasure (20%) and avoiding the loss of power (20%) or material items (20%). Attacking directly (80%) or intimidation and threat (20%) were the means used to achieve goals. Provocation included threats to one's security (60%) or psychological state (40%), while emotions expressed were anger (60%) and cold,

rationality (40%). Justifications were rare, although some implicit ones occurred - for example, self-defense (20%), legal (20%) and unfair treatment (20%). Although outcomes were often unclear (44.4%), several characters were winners through their own aggression (33.3%).

III DESCRIPTION OF AGGRESSION AS PORTRAYED OVER ALL TYPES OF TELEVISION PROGRAMS

As the above descriptions have illustrated, there are several differentiating ways in which aggression was depicted in the different program categories. For example, implicit and explicit threats were used in 44% of crime show episodes while psychological harm was used in 55.0% of situation comedy episodes. However, it is also apparent that many program categories portray certain aspects of aggression in very similar manners. For example, witnesses in many categories were passive and apathetic, or assisted and encouraged aggression, while victims, in most categories, often submitted unconditionally. Thus, as a summary to this chapter, what follows is a general description of how aggression was portrayed on all the television programs that we coded for the specific time period.

Most aggressors were live humans (84.3%), cartoon humans (7.7%) or animals (4.8% - Table 34), as were the victims of aggression (live humans - 82.1%, cartoon humans - 6.7%, animals - 4.8%, Table 35). Both aggressors and victims typically confronted each other as individuals (87.5% of aggressors, Table 36; 81.9% of victims, Table 37). These aggressive interactions most frequently took place between strangers (18.4%), police and others (17.2%), friends (11.3%), colleagues (12.0%) and enemies (7.3% - Table 38). Usually, opponents were of the same nationality or racial or ethnic origin (63.7 - Table 39).

The body was seldom used as a mode of aggression (83.1%), but assault (4.9%) and battery (5.6%) did occur (Table 40). Weapons were used in 22.7% of the episodes - most notably, objects not intended for aggression (5.8%), handguns, (4.1%), sophisticated machinery (2.4%) and other assorted devices (Table 41).

Brandishing a weapon was common (11.3%). Other potential modes of aggression included chases (3.9%) and direct and indirect verbal threats (5.5% and 2.7%, respectively - Table 42). Direct and indirect verbal abuse (12.2% and 2.8%, respectively) and sarcasm (8.9%) constituted the types of psychological harm portrayed (Table 43). Socioeconomic or political harm was almost non-existent (99.1% - Table 44).

The context of aggressive encounters was serious (30.6%), sinister (33.1%) or comic (26.2% - Table 45). Aggression was more often incidental to the plots of programs (69.3%) rather than central (28.9% - Table 46), and almost always intentional (97.6% - Table 47). Aggressors and victims were either in direct, face-to-face contact, that is, in close proximity (78.2%), or faced each other from a distance (8.1% - Table 48). Victims were unaware aggression was about to occur (37.8%), recognized it spontaneously, that is, as it occurred (33.2%), or anticipated it in general, that is had some warning of its imminence (18.6% - Table 49).

Physical consequences to the victims rarely occurred (81.1%), although sometimes, moderate impairment was shown (6.1%). In these cases, victims recovered in 10.2% of the episodes and did not in 7.1% (Table 50). Witnesses to aggressive incidents were passive and did not act (35.4%) or encouraged the aggression (9.6%). Often there were no witnesses (47.1% - Table 51). Victims rarely expressed pain (96.9%) and seldom bled (98.7% - Table 52). The most typical responses victims made to aggressors were to submit unconditionally (29.1%), withdraw from the encounter (15.8%) or respond with physical aggression in return (13.3% - Table 53).

Motives for aggression included gaining personal pleasure (25.6%), avoiding the loss of one's life (16.0%) and the maintenance of legal social contracts (as in police work, 11.8%, Table 54). Attacking directly was clearly the means most often used to attain one's goal (88.8% - Table 55). Provocations for aggression were most frequently centred around threats to one's own psychological well-being

(27.8%) and security (25.3%), but the security of society also served as provocation (11.0% - again, most likely in police work). However, aggression was unprovoked in 12.1% of the episodes (Table 56). Although a variety of emotional attitudes were expressed during aggressive encounters (see Table 57), it is apparent that 'anger/hate' (32.3%) and 'cold-rational' (33.7%) were most often depicted. Explicit justifications for aggression were rare (86.5%); if they occurred, they were usually legal (9.3% - Table 58). Implicit justifications were more common and included self-defense (14.6%), following orders (11.0%), avenge/revenge (5.3%) and a variety of others (Table 59). Finally, when there was a clear outcome of conflict for characters, it consisted of those who emerged as winners through their own aggression (19.3%) and those who emerged as losers through the aggression of others (22.2% - Table 60).

Table 1

Frequencies and proportions of episodes containing no conflict, aggression, argument, and harm to self by programme category.

Type of show	N	Mean No. of Episodes	Mean No. of Non-conflict Episodes	Mean No. of Episodes containing aggression	% of no conflict	% of aggression	Mean No. of conflict episodes	% of conflict episodes
	1	2	3	4	5	6	7	8
Adventure	AD	7	23.0	25.4	77.0	18.4	1.4	4.2
Animated	AN	9	39.2	26.3	67.1	27.8	1.9	4.8
Children (non-an.)	CH	10	26.2	21.4	81.7	12.2	.7	2.7
Crime	CR	21	37.5	22.5	60.0	27.0	3.7	9.9
Documentary	DOC	5	68.6	54.2	79.0	18.1	1.0	1.5
Drama, Medical	D/M	9	20.3	15.9	78.3	6.9	2.1	10.3
Game	GA	5	9.8	6.2	63.3	10.2	2.6	26.5
Instruction, Religion	I/R	9	15.6	14.2	91.0	7.7	0	0
Music, Variety, Talk	M/V/T	10	9.7	7.4	76.3	21.6	0.2	2.1
Situation Comedy	SIT	24	10.0	4.2	42.0	40.0	1.5	15.0
			109					

% of episodes containing conflict & aggression 9	Mean no. of argument episodes 10	% of argument episodes 11	Mean no. of episodes containing harm to self 12	% of harm to self 13
22.4	.14	.4	0	0
32.6	0.11	0.3	4.1	10.5
14.9	0	0	0.6	2.3
36.9	1.1	2.9	.05	1.1
19.6	1.00	1.5	.4	.6
17.2	0.9	4.4	.3	1.5
36.7	0	0	0.2	2.0
7.7	0	0	0	0
23.7	0	0	0	0
55.0	.3	3.0	0.1	1.0

Table 2.

Durations and Proportions of Time Spent on Aggression, Suspense, Arguments and Lead-ins

Type of Show		Mean show length in minutes	Mean duration of aggression	3	4	5	6
Adventure	AD	39.7	2.1	5.3	1.1	2.8	8.1
Animated	AN	23.2	3.7	15.9	.1	.4	16.3
Children's Non- Animated	CH	30.6	1.4	4.6	.9	2.9	7.5
Crime	CR	46.2	5.3	11.5	3.1	6.7	18.2
Documentary	DOC	51.8	6.0	11.6	1.9	3.7	15.3
Drama/Medical	D/M	39.7	.7	1.8	.9	2.3	4.1
Game	GA	25.0	.20	.8	0.0	0	.8
Instruction/Religious	I/R	29.2	.9	3.1	.4	1.4	4.5
Music/Variety/Talk	M/V/T	39.7	1.0	2.5	0.0	0	2.5
Situation Comedy	SIT	22.4	1.6	7.1	.1	.5	7.6

Mean duration of arguments	% of time spent on arguments	Mean duration of lead-in	Mean duration of aggression in lead-ins	% of lead-in time spent on aggression
7	8	9	10	11
.4	1.0	1.18	.1	8.5
.01	.04	1.06	.1	9.4
0	0	1.14	.07	6.1
1.2	2.6	1.07	.2	18.6
.3	.6	.99	.2	20.2
.8	2.0	.74	0	0
0	0	.63	.01	1.58
0	0	.80	0	0
.04	.1	.54	.01	1.85
1.01	4.5	.94	.02	2.12

Table 3.

Programme category rankings for frequency and duration of aggression, suspense and violence. (1 = highest, 10 = lowest)

	Program Category									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
A. Percent of episodes containing aggression	5	2	7	3	6	10	8	9	4	1
B. Proportionate duration of aggression	5	1	6	3	2	9	10	7	8	4
C. Proportion of suspense leading to aggression	4	8	3	1	2	5	9.5	6	9.5	7
D. Coder's rating for violence (mean in parentheses)	4 (3.6)	3 (4.1)	6.5 (2.2)	1 (5.2)	2 (4.6)	8 (1.9)	10 (1.0)	9 (1.8)	6.5 (2.2)	5 (2.8)
Mean Rank based on A,B,C, and D total	5	3	6	1	2	9	10	8	7	4

Table 4.

Aggression Package

The proportion of Aggressor types in the aggression episodes of each program category.

Aggressor Type	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
human (live)	90.6%	8.9%	66.2%	100%	75.0%	100%	42.9%	47.6%	100%	99.7%
human (cartoon)	-	47.3	14.3	-	17.2	-	42.9	-	-	-
human with extra powers	-	5.3	3.9	-	-	-	-	-	-	-
humanized animal	-	11.2	5.2	-	-	-	-	-	-	-
animal (live or cartoon)	9.4	23.7	2.6	-	7.8	-	14.3	52.4	-	-
thing or creature	3.6	3.9	-	-	-	-	-	-	-	-
act of nature	-	3.9	-	-	-	-	-	-	-	-
unclear (off-screen)	-	-	-	-	-	-	-	-	-	.3
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

e.g.: In adventure shows 90.6% of aggression was initiated by human (live) aggressors, and 9.4% was initiated by animal aggressors.

Table 4. Types of Aggressors.

In most types of program categories, most of the aggression was initiated by live humans, with the notable exception of animated programs. In animated programs, aggression was initiated by a great variety of aggressors - cartoon humans (47.3%), cartoon animals (23.7%), humanized animals (11.2%), etc. In non-animated children's programs, all aggressor types were represented. Even though live humans initiated most aggression (66.2%), aggression was also initiated by cartoon humans (14.3%), live or cartoon animals (2.6%), humanized animals (5.2%), acts of nature (3.9%). Both documentary and game shows included some aggression by cartoon humans (17.2% and 42.9%, respectively.)

Table 5 The proportion of victim types in the aggression episodes of each program category.

<u>Victim Type</u>	<u>Program Categories.</u>									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
No victim	1.2%	.6%	1.3%	2.0%	7.0%	-	-	14.3%	5.2%	.9%
human (live)	84.7	8.9	67.5	98.0	69.5	100	42.9	33.3	94.8	99.1
human (cartoon)	-	36.7	14.3	-	18.8	-	42.9	-	-	-
human with extra powers	-	4.7	-	-	-	-	-	-	-	-
humanized animal	-	16.0	6.5	-	-	-	14.3	-	-	-
animal	14.1	24.9	1.3	-	4.7	-	-	52.4	-	-
thing	-	8.3	6.5	-	-	-	-	-	-	-
group	-	-	2.6	-	-	-	-	-	-	-
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

e.g.: In 84.7% of adventure episodes, the victim was human.

Table 5 Types of Victims.

In most program categories, victims were human, with the exception of animated programs. For the latter, victims were cartoon humans (36.7%), cartoon animals (24.9%) or humanized animals (16.0%). Both animated and non-animated children's programs did contain a variety of victim types. Human cartoon victims also appeared in documentaries (18.8%) and game shows (42.9%).

Table 6 Single or groups of aggressors in all aggressive episodes for each program category.

Aggressors	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
Single	95.3%	85.8%	87.0%	87.4%	61.7%	100%	100%	71.4%	96.9%	94.1%
Group	4.7	14.2	11.7	12.4	38.3	-	-	28.6	3.1	5.6
Unknown	-	-	1.3	.2	-	-	-	-	-	.3
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

e.g.: In animated shows, groups of aggressors were involved in 14.2% of the aggressive episodes.

Table 6 Single Aggressors or Groups of Aggressors.

In each program category, single aggressors were most common. However, groups of aggressors appeared with some frequency in animated episodes (14.2%), non-animated children's episodes (11.7%), crime shows (12.4%) and documentary episodes (38.3%).

Table 7. Single or groups of victims in all aggressive episodes for each program category.

Victims	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
Single	85.9%	79.9%	88.3%	83.3%	54.7%	100%	85.7%	57.1%	84.4%	88.2%
Group	12.9	19.5	10.4	14.7	38.3	-	14.3	28.6	10.4	10.1
No Victim	1.2	.6	1.3	2.0	7.0	-	-	14.3	5.2	.9
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

E.g.: In animated shows, groups of victims were involved in 19.5% of the aggressive episodes.

Table 7 Single Victims or Groups of Victims.

In each program category, single victims were most common. In documentaries, there was often no victim (7%). Groups of victims appeared in adventure episodes (12.9%), animated shows (19.5%), crime shows (14.7%) and documentary episodes (38.3%) as they did in other categories.

Table 8. Aggressive Interactions: Types of Aggressors and Victims

In adventure shows, the highest proportions of aggressive interactions occurred between strangers (48.2%), although a fair proportion of aggressive interactions were between friends (21.2%). In animated programs the proportions of interactions between strangers and between friends was equal (20.1% each). Strangers were involved in 14.3% of aggressive interactions, in non-animated children's programs and 26.6% in documentaries; enemies were involved in 5.2% and 24.2% of aggressive interactions, respectively. In crime shows, most of the aggressive interactions (43.2%) were between the police and others. Occasionally, strangers were involved (17.6%). In dramatic/medical programs, most aggressive interactions were between friends (46.7%). In music/variety/talk programs, aggressive interactions most often involved colleagues, (34.4%) as it did in children's non-animated programs (33.8%), while in situation comedies, aggressive interactions included friends (19.1%), colleagues (20.9%) strangers (13.5%) and family (11.5%).

Table 8. Aggressive Interactions Between Types of Aggressors and Victims.

Proportion (%) of interaction categories for each program category.

<u>Interaction occurs between</u>	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
Strangers	48.2%	20.1%	14.3%	17.6%	26.6%	-	14.3%	-	10.4%	13.5%
Spouses/mates	-	2.4	-	1.6	.8	6.7	-	-	13.5	7.6
Family	-	-	2.6	1.8	-	6.7	-	-	8.3	11.5
Inlaws	-	-	-	-	-	-	-	-	-	7.4
Extended family	-	-	-	.7	-	-	-	-	3.1	2.4
Friends	21.2	20.1	1.3	7.3	.8	46.7	-	-	3.1	19.1
Neighbours	-	-	-	-	-	6.7	-	-	-	2.9
Colleagues	3.5	2.4	33.8	4.3	9.4	6.7	28.6	19.0	34.4	20.9
Public officials & others	5.9	1.2	-	2.8	-	-	-	10.4	-	-
Competitors	-	8.3	-	.5	-	-	14.3	-	-	3.5
Police & Others	-	2.4	-	43.2	7.0	-	-	-	2.1	-
Enemies	7.1	10.7	5.2	7.3	24.2	-	-	47.6	-	-
Labour- management	-	-	-	-	-	-	42.9	-	-	-
Others	9.4	31.4	52.9	13.0	31.3	26.7	-	28.6	14.6	6.5
Boss-employee	-	.6	-	-	-	-	-	-	-	4.7
Teachers- students	4.7	.6	-	-	-	-	-	-	-	-
Ex-mates	-	-	-	-	-	6.7	-	-	-	-
Military and others	-	-	-	-	-	-	-	4.8	-	-
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

e.g.: In crime shows 43.2% of all aggressive interactions occurred between the police and others.

Table 9 Group relations of opponents for each program category.

Group Relations	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
Same nationality, ethnic, racial	75.3%	44.4%	45.5%	78.2%	22.7%	80.0%	28.6%	23.8%	47.9%	72.6%
Different	12.9	-	11.7	18.1	53.1	6.7	-	19.0	41.7	26.2
Uncodeable	11.8	55.6	42.9	3.7	24.2	13.3	71.4	57.1	10.4	1.2
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

e.g.: In adventure shows, opponents in conflict were of the same nationality, ethnic or racial group in 75.3% of the aggressive episodes.

Table 9. Group Relations of Opponents.

In several program categories, group relations did not apply (for example, in animated and non-animated children's shows). For most other program categories, opponents were of the same nationality or racial or ethnic origin (eg. 75.3% of adventure episodes, 80.0% of dramatic/medical episodes). However, there were instances where opponents were of different nationalities or racial or ethnic origins (eg. 53.1% of documentary episodes, in 26.2% of situation comedy episodes, in 18.1% of crime show episodes).

Table 10 Proportion (%) of bodily mode of aggression categories in the aggressive episodes of each program category.

I Body		Program Categories.								
Mode of Aggression	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T/	SIT
No 'harm by body' mode	74.1%	79.9%	62.3%	82.1%	78.9%	66.7%	71.4%	66.7%	88.5%	95.3%
Assault	4.7	4.1	7.8	6.4	4.7	-	-	23.8	3.1	1.8
Battery	9.4	3.0	10.4	6.7	10.9	6.7	14.3	9.5	3.1	1.2
Homicide	-	-	-	-	-	-	-	-	1.0	-
Falling	-	1.2	-	-	-	-	-	-	-	-
Rape & other sexual offenses	-	-	-	0.4	-	-	-	-	-	-
Martial arts	-	.6	-	-	-	-	-	-	1.0	-
Cartoon Aggression	-	5.3	11.7	.2	.8	-	-	-	-	-
Grab, restrain	2.4	-	1.3	2.5	-	-	-	-	1.0	.9
Push, shove	-	1.2	2.6	1.1	-	26.7	-	-	1.0	-
Mischievous	-	-	-	-	-	-	-	-	-	.3
Animal harm (bite, maul, etc.)	4.7	.6	1.3	-	1.6	0	14.3	-	-	-
Sneeze	-	-	1.3	-	-	-	-	-	-	-
Trying to disarm	-	-	-	.2	1.6	-	-	-	-	-
Holding onto, in control	1.2	1.2	-	-	-	-	-	-	-	-
Trip	.6	1.3	.2	-	-	-	-	-	-	-
Wrestle	-	.6	-	-	-	-	-	-	-	-
Bite	-	-	-	-	-	-	-	-	-	.3
Kick	1.2	.6	-	.4	.8	-	-	-	1.0	.3
Set adrift	-	.6	-	-	-	-	-	-	-	-
Run into-collide	-	.6	-	-	-	-	-	-	-	-
Pull by ear	2.4	-	-	-	-	-	-	-	-	-
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

e.g.: In situation comedies 95.3% of the episodes did not use the body as a mode of aggression. 1.8% of the episodes involved assault and 1.2% of the episodes involved battery.

Table 11. Mode of Aggression: Weapons and Other Physical Modes

In adventure and game show episodes, small non-household devices (10.6% and 14.3%) and objects not intended for aggression (14.1% and 14.3%) were used as weapons most frequently. In children's shows, both animated and non-animated, objects not intended for aggression were used often (in 11.2% and 13.0% of the episodes, respectively). This was so for music/variety/talk shows as well (8.3%). In crime show episodes, hand guns (9.4%) and rifles (4.1%) appeared, while in the documentaries, sophisticated machinery was the most 'popular' weapon (15.6%). Situation comedies hardly used weapons (94.1%), nor did instruction/religious shows (85.6%), or drama/medical shows (93.4%).

Table 11.

Mode of Aggression: Weapons & Other Physical Modes

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Proportion (%) of different physical modes of aggression for each program category.

Mode of Aggression	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
No weapon involved	62.2%	61.5%	79.2%	77.5%	57.8%	93.4%	71.4%	85.6%	83.4%	94.1%
gun	-	-	-	1.3	.8	-	-	-	-	-
hand gun	2.4	-	-	9.4	5.5	-	-	-	-	-
rifle	2.4	-	-	4.1	1.6	-	-	-	-	-
machine guns	-	-	-	1.1	3.9	-	-	-	3.1	-
small household device	1.2	3.0	1.3	.2	.8	-	-	-	-	.6
small non-household device	10.6	-	-	.4	1.6	-	14.3	4.8	4.2	.3
object not intended for aggression	14.1	11.2	13.0	3.7	2.3	-	14.3	-	8.3	3.8
small explosive	-	2.4	-	.4	1.6	-	-	-	-	-
sophisticated machinery	-	8.9	-	.2	15.6	-	-	-	-	-
elaborate organization	-	-	-	-	3.1	-	-	-	-	-
legal drug	1.2	.6	-	.2	-	-	-	-	-	.3
poison	3.5	1.2	1.3	.2	-	-	-	-	-	-
other agent	1.2	-	-	-	-	-	-	-	-	.3
act of nature	-	-	3.9	-	-	-	-	-	1.0	-
water	1.2	-	-	.4	-	-	-	-	-	-
unclear	-	-	-	.5	-	6.6	-	4.8	-	.6
hand cuffs	-	-	-	.4	2.3	-	-	-	-	-
magic	-	4.7	1.3	-	-	-	-	-	-	-
cage/trap	-	1.8	-	-	-	-	-	-	-	-
fantasy	-	4.1	-	-	3.1	-	-	-	-	-
tie up	-	.6	-	-	-	-	-	-	-	-
tear gas bombs	-	-	-	-	-	-	-	4.8	-	-
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

e.g.: In adventure shows, small non-household devices were used as weapons in 10.6% of the episodes and objects not intended for aggression were used in 14.1% of the episodes.

Table 12. Mode of Aggression: Explicit & Implicit ThreatsProportion (%) of types of threats for
each program category.II Threats (Explicit and Implicit)

<u>Mode of Aggression</u>	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
No threat	80%	76.9%	90.9%	56.0%	74.2%	86.7%	85.7%	66.7%	84.4%	88.2%
direct verbal threat	3.5	5.9	3.9	7.3	-	6.7	14.3	-	8.3	4.4
indirect verbal	1.2	4.1	1.3	4.4	.8	-	-	-	1.0	1.5
threat of use of other source	-	-	1.3	1.1	-	-	-	-	3.1	.6
gestures (eg. shaking fist)	-	-	-	.9	-	-	-	-	-	2.9
chasing	-	10.1	2.6	5.5	4.7	-	-	14.3	-	-
brandishing a weapon	12.9	3.0	-	21.5	15.6	6.7	-	19.0	3.1	1.2
person physically restrained	-	-	-	1.4	4.7	-	-	-	-	.9
kidnapping (no ransom demand)	2.4	-	-	.7	-	-	-	-	-	-
hostage taking (no ransom demand)	-	-	-	1.2	-	-	-	-	-	.3
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

Table 12. Mode of Aggression: Explicit and Implicit Threats

Brandishing a weapon appeared as the most frequent threat in adventure episodes (12.9%), crime show episodes (21.5%) and documentary episodes (15.6%). Direct verbal threats were frequent in animated episodes (5.9%), crime show episodes (7.3%), drama/medical episodes (6.7%), music/variety/talk episodes (8.3%) and situation comedy episodes (4.4%). Chasing occurred in animated episodes (10.1%), and crime show episodes (5.5%).

Table 13

Mode of Aggression: Psychological Harm

Proportions (%) of types of psychological harm for each program category.

IV Psychological Harm

<u>Mode of Aggression</u>	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
None	87.1%	84.6%	67.5%	86.0%	94.5%	66.7%	100%	100%	65.6%	45.0%
verbal abuse	10.6	7.7	23.4	6.7	3.9	20.0	-	-	13.5	24.7
sarcasm	-	7.1	2.6	5.0	1.6	6.7	-	-	18.8	20.6
passive aggression	-	.6	-	.4	-	-	-	-	-	2.4
harrassment	1.2	-	-	.4	-	-	-	-	-	.3
indirect verbal abuse	1.2	-	6.5	1.6	-	6.7	-	-	2.1	7.1
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

e.g.: In children's shows direct verbal abuse occurred in 23.4% of the aggressive episodes and indirect verbal abuse in 6.5% of the episodes.

Table 13. Mode of Aggression: Psychological Harm

Direct verbal abuse was the mode of psychological harm employed in most program categories (eg. 10.6% of adventure episodes, 24.7% of children's show episodes, 20.0% of drama/medical show episodes and 24.7% of situation comedy episodes). Sarcasm also occurred with some frequency (eg. 6.7% of drama/medical episodes, 18.8% in music/variety/talk episodes). All categories of psychological harm were used to quite an extent in situation comedies-over 50% of the aggressive episodes contained this mode of aggression.

Table 14. Mode of Aggression: Socioeconomic and Political Harm
Proportions (%) of types of harm for each
program category.

V. Socioeconomic or Political Harm

Mode of Aggression	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
none	98.8%	100%	100%	98.9%	100%	93.3%	71.4%	100%	100%	99.1%
fraud	-	-	-	-	-	-	-	-	-	.6
blackmail	-	-	-	.7	-	-	-	-	-	-
demonstration/ sit in	-	-	-	-	-	-	28.6	-	-	-
threat to sue	-	-	-	-	-	6.7	-	-	-	.3
threaten to report to higher authority	-	-	-	.4	-	-	-	-	-	-
copying secret papers.	1.2	-	-	-	-	-	-	-	-	-
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

e.g.: In adventure shows 1.2% of the episodes involved copying secret papers.

Table 14. Mode of Aggression: Socioeconomic or Political Harm

There were very few occurrences of this mode of aggression: demonstrations occurred in 28.6% of game show episodes (actually 2 episodes), threats to sue in 6.7% of drama/medical show episodes (1 episode).

Table 15. Mode of Aggression: Symbolic or JokingVI Sybmolic or Joking mode

<u>Mode of Aggression</u>	<u>Program Categories.</u>									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
none	96.5%	97.0%	100%	99.3%	96.9%	93.3%	100%	81.0%	77.1%	78.8%
symbolic/ joking	3.5	3.0	-	.7	3.1	6.7	-	19.0	22.9	21.2
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

Table 15 Symbolic or Joking Mode

Although the symbolic or joking mode was rarely used in most program categories, it occurred in 22.9% of music/variety/talk episodes and in 21.2% of situation comedy episodes.

Table 16. Context of Aggression in Aggressive Episodes.

The context of aggression was a serious quarrel in 43.5% of adventure episodes, 44.2% of non-animated children's episodes, 30.2% of crime episodes, 80% of drama/medical episodes, and 45.9% of the situation comedy episodes. A sinister context appeared in 38.8% of adventure episodes, 59.7% of crime episodes, 50% of documentary episodes and 28.6% of instruction/religious show episodes. Aggression occurred in a comic or sham context in 46.7% of animated episodes, 33.8% of non-animated children's episodes, 28.9% of documentary episodes, 28.6% of game show episodes, 81.3% of music/variety/talk episodes, and 43.8% of situation comedy episodes.

Table 16 The proportions (%) of "context of aggression" categories for all aggression episodes in each program category.

Context of Aggression	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
unclear	10.6%	5.9%	13.0%	6.4%	8.6%	13.3%	-	38.1%	-	6.5%
aggression occurs in serious quarrel	43.5	12.4	44.2	30.2	2.3	80.0	71.4	14.3	18.8	45.9
aggression appears as scrimmage, friendly.	-	1.2	-	1.2	6.2	-	-	-	-	2.4
within sport context	1.2	7.1	-	-	3.9	-	-	-	-	-
within comic, sham context	5.9	46.7	33.8	2.5	28.9	-	28.6	19.0	81.3	43.8
sinister context (possibility of death)	38.8	26.6	9.1	59.7	50.0	6.7	-	28.6	-	1.5
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

e.g.: In adventure shows, aggression occurred in a sinister context in 38.8% of the aggressive episodes.

Table 17. Double Context of Aggression.

A double context to the aggression (that is, a comic element built in) was evident in adventures (30.6% of episodes), children's shows (36.4% of episodes), games (28.6%), music/variety/talk shows (39.6% of episodes) and situation comedy episodes (71.2%).

Table 17. The proportion (%) of aggressive episodes which contain a "double context" (i.e. comic element build in) in each program category.

<u>Double Context</u>	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
no or irrelevant	69.4%	73.3%	63.6%	97.5%	99.3%	93.9%	71.4%	100%	60.4%	28.8%
yes	30.6	26.6	36.4	2.5	.8	6.7	28.6	-	39.6	71.2

Note: The category of "No double context" also involves the notation of irrelevant; the latter usually occurs when the context of aggression is comic or sham (#5 in table 16). Therefore 73.3% of aggressive episodes in children's animated programs contained no double context or it was irrelevant. However, looking at table 16 it can be seen that 46.2% of aggressive episodes in children's animated programs occurred within a comic or sham context -- this high percentage in table 16 accounts for the low percentage in table 17.

Table 18 The proportion (%) of "centrality" categories for all aggressive episodes coded in each program category.

Centrality of aggressive episode to the program plot	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
incidental to plot	28.2%	66.9%	80.5%	57.2%	90.6%	53.3%	14.3%	61.9%	82.3%	83.8%
central	51.8	32.5	16.9	41.9	9.4	26.7	71.4	38.1	16.7	11.5
relation to plot unclear	-	.6	2.6	.9	-	20.0	14.3	-	1.0	4.7
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

Table 18. Centrality of Aggressive Episodes to Plot

In almost all types of programs, aggressive episodes were more often incidental to the plot than central to the plot, with the following exceptions: in adventure shows, aggression was central to the plot in 51.8% of the episodes and incidental in 48.2% of the episodes. Similarly, in game shows, aggression was more often central to the 'plot' (71.4% of the episodes), although often unclear (14.3%).

Table 19 The proportion (%) of aggressive intentions for all aggressive episodes coded in each program category.

<u>Aggression Intentions</u>	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
accidental	-	5.3%	5.2%	.4%	2.3%	-	-	-	4.2%	2.1%
intentional	100%	92.5	92.2	99.5	97.7	93.3	85.7	100%	95.8	97.9
unclear	-	1.2	2.6	.2	-	6.7	14.3	-	-	-
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

Table 19. Aggressive Intentions

In most types of shows, aggression was usually intentional. The following types of shows did portray some accidental acts of aggression: animated (5.3% of epsiodes), non-animated children's (5.2%), and music/variety /talk (4.2%).

Table 20. The distance between the aggressors and victims for all aggressive episodes coded in each program category.

Distance between aggressors and victims	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
not appropriate	2.4%	3.0%	5.2%	5.7%	8.6%	20.0%	-	28.6%	7.3%	3.8%
direct	92.9	74.0	88.3	73.0	57.0	80.0	100%	52.4	81.3	91.2
chase	1.2	11.8	2.6	7.5	3.9	-	-	9.5	-	-
face to face (but beyond distance of normal conversation)	3.5	4.7	3.9	11.9	25.0	-	-	9.5	5.2	.3
without sight	-	6.5	-	2.0	4.7	-	-	-	5.2	2.6
global	-	-	-	-	.8	-	-	-	1.0	2.1
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

Table 20. Distance between Aggressors and Victims

For all program categories, aggression most frequently occurred in direct, close interactions (eg. 92.9% of adventure episodes, 80.0% of drama/medical episodes, 91.2% of situation comedy episodes, etc.). Chases did occur in animated shows (11.8% of episodes), crime shows (7.5%) and instruction/religious shows (9.5%). Face to face interactions (but beyond the range of normal conversation) occurred in crime shows (11.9%) and documentaries (25%).

Table 21. Cognitive Preparation of Victims.

For most program categories, victims were either unaware that aggression was to occur (eg. in 73.3% of drama/medical episodes and 46.2% of situation comedy episodes) or recognized the aggression spontaneously (eg. in 34.3% of animated episodes and 37.5% of music/variety/talk episodes.) There were a few exceptions to this general finding . In adventure show episodes, victims anticipated the aggression in great detail (9.4%), while aggression was anticipated in general outline in crime show episodes (28.8%), documentary episodes (35.9%) and instruction/religious show episodes (33.3%).

Table 21. The cognitive preparation of the victims for all aggressive episodes coded in each program category.

Cognitive Preparation	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
unclear	8.2%	10.7%	3.9%	3.6%	14.8%	6.7%	14.3%	23.8%	1.0%	2.6%
unaware	45.9	42.0	50.6	29.8	25.0	73.3	42.9	-	49.0	46.2
recognizes aggression spontaneously	30.6	34.3	52.9	31.8	10.2	20.0	42.9	23.8	37.5	41.8
anticipates aggression	4.7	13.0	1.3	28.8	35.9	-	-	33.3	7.3	8.8
anticipates aggression in great detail	9.4	-	-	3.7	7.8	-	-	-	-	.3
not applicable.	1.2	-	1.3	2.3	6.2	-	-	19.0	5.2	.3
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

e.g.: In adventures victims anticipated aggression in great detail in 9.4% of the episodes.

Table 22. Physical Consequences to Victims.

For all program categories, physical consequences to victims were not shown in a large proportion of episodes, that is, victims remained unimpaired in the long run (eg. 82.2% of animated episodes, 78.0% of crime show episodes, 97.1% of situation comedy episodes, etc.). In both animated and non-animated children's shows, there was some evidence of restricted impairment (10.1% and 3.9%, respectively) and decapitation, etc. (3.0% and 9.1%, respectively).

Table 22. Physical consequences to the victim in the aggressive episodes coded in each program category.

<u>Consequences</u>	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
none shown	1.2%	.6%	1.3%	2.5%	35.9%	-	-	-	-	1.5%
none	76.5	82.2	83.1	78.0	43.8	86.7	100%	76.2	91.7	97.1
little impaired	9.4	10.1	3.9	8.7	7.0	-	-	4.8	1.0	.9
severely impaired	9.4	.6	1.3	2.3	.8	6.7	-	-	1.0	.6
dead	-	.6	-	3.2	4.7	-	-	9.5	1.0	-
apprehended	-	2.4	-	2.3	-	-	-	-	-	-
decapitated, etc.	-	3.0	9.1	-	-	-	-	-	-	-
shown in other episode	3.5	.6	-	1.6	1.6	6.7	-	-	-	-
not applicable	-	-	1.3	1.4	6.2	-	-	9.5	5.2	-
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

e.g.: In 9.4% of adventure show episodes, the victim was severely impaired.

Table 23. Recovery of the victim in the aggressive episodes coded in each program category.

<u>Recovery</u>	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
not appropriate	51.8%	82.8%	68.8%	82.2%	82.6%	53.3%	57.1%	71.4%	87.5%	95.3%
yes	34.1	7.7	19.5	10.1	7.8	40.0	42.9	19.0	2.1	4.1
no	14.1	9.5	11.7	7.6	8.6	6.7	-	9.5	10.4	.6

Table 23. Recovery of Victim

Victims recovered from aggression more often than they did not in adventure episodes (34.1%), non-animated children's shows (19.5%), drama/medical shows (40.0%), game shows (42.9%) and situation comedies (4.1%). In animated shows, crime shows and documentaries, the proportions of victims recovering and not recovering were more evenly split (eg. 7.7% recovered, 9.5% did not in animated episodes; 10.1% recovered, 7.6% did not in crime episodes).

Table 24 The action of witnesses to aggression in all aggressive episodes coded in each program category.

Action of Witnesses	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
Passive; do not act	36.5%	27.8%	40.3%	24.9%	10.2%	53.3%	85.7%	33.3%	50.0%	58.8%
cannot act (restrained)	2.4	1.2	6.5	5.2	3.9	6.7	-	-	1.0	.3
assist or encourage aggression	18.8	8.9	18.2	9.1	10.2	-	-	4.8	10.4	7.1
use physical means to end aggression	3.5	-	-	.7	-	-	-	-	-	2.4
seek direct alternatives to aggression	5.9	-	1.3	2.5	.8	20.0	-	-	1.0	5.6
seek indirect alternative to aggression	1.2	-	-	2.0	.8	-	-	-	-	-
other or no witnesses	31.8	62.1	33.8	55.6	74.2	20.0	14.3	61.9	37.5	25.9
mixture of assist or encourage aggression and seek indirect alternative to aggression	-	-	-	.2	-	-	-	-	-	-
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

Table 24. Action of Witnesses to Aggression

For all types of programs, when witnesses were present, the most frequent response was passivity or apathy (eg. in 36.5% of adventure episodes, in 24.9% of crime show episodes, etc.). However, frequently witnesses would encourage or assist in aggression (eg. in 18.8% of adventure episodes, 18.2% of non-animated children's episodes, in 10.2% of documentary episodes). In drama/medical episodes, there was also some indication that alternative methods to aggression were sought (20.0%).

Table 25. The pain and gore illustrated in aggressive episodes in each program category.

<u>Pain</u>	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
no pain	91.8%	95.9%	98.7%	96.8%	94.5%	93.3%	85.7%	95.2%	100%	99.1%
moderate	8.2	3.0	1.3	3.2	3.9	6.7	14.3	4.8	-	.9
extreme	-	1.2	-	-	1.6	-	-	-	-	-
<hr/>										
no gore	100%	100%	100%	97.5%	96.1%	100%	100%	100%	100%	100%
some blood shown	-	-	-	2.5	2.3	-	-	-	-	-
blood and gore	-	-	-	-	1.6	-	-	-	-	-

Table 25. Illustrated Pain and Gore

When pain was depicted in programs, it was typically of a moderate nature (eg. 8.2% of adventure show episodes, 6.7% of drama/medical episodes). Extreme pain was only evidenced in 1.2% of animated episodes and 1.6% of documentary show episodes. Some blood was shown in crime shows (2.5% of the aggressive episodes) and documentaries (2.3%). The latter program category also included 'blood and gore' in 1.6% of the aggressive episodes.

Table 26. Immediate response of Victim to Aggression.

For most program categories, there were a wide variety of responses that victims made to aggression, although submitting unconditionally was the most frequent (eg. in 32.1% of adventure episodes, 23.7% of non-animated children's episodes, 37.4% of situation comedy episodes). In adventures, 20.2% of the victims responded with physical aggression, while 13.1% were unable to respond. In animated episodes, 29.6% of the victims withdrew from the encounter, while in 13.2% of non-animated children's episodes, victims were unable to respond. In crime shows, victims either withdrew (16.0%) or responded with physical aggression (16.7%). In documentary episodes, 33.3% of the victims responded with physical aggression. In drama/medical episodes, 13.3% tried to conciliate. Withdrawal from the encounter occurred in music/mariety/talk episodes and situation comedies (10.9%) as did responding with verbal aggression (12.1% and 11.5%, respectively).

Table 26. The immediate response of the victim to aggression for all aggressive episodes coded in each program category.

Response of Victim	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
not appropriate	-	-	-	.2%	-	-	-	-	-	-
unable to respond (dead, etc.)	13.1%	7.1%	13.2%	7.4%	6.7%	6.7%	-	16.7%	4.4%	.6%
withdraws from encounter	4.8	29.6	13.2	16.0	7.5	6.7	14.3	33.3	28.6	10.9
submits unconditionally	32.1	24.3	23.7	26.3	30.8	40.0	52.9	16.7	23.1	37.4
submits conditionally	-	3.6	1.3	4.2	-	6.7	-	-	5.5	3.2
responds with verbal aggression	6.0	5.9	11.8	8.9	3.3	-	14.3	-	12.1	11.5
responds with physical aggression	20.2	8.9	7.9	16.7	33.3	-	14.3	33.3	6.6	3.5
responds with psychological aggression	-	1.8	-	1.8	1.7	-	-	-	-	6.8
calls for help	3.6	-	2.6	.9	-	-	14.3	-	-	.3
tries to conciliate	3.6	.6	6.6	2.4	.8	13.3	-	-	2.2	3.2
tries to deflect	-	-	1.3	1.6	1.7	-	-	-	-	.9
introduces arbitrator	6.0	-	-	.4	-	-	-	-	-	1.8
no victim or victim unaware	6.0	7.7	6.6	7.1	14.2	26.7	-	-	9.9	12.1
response not recognizable	4.8	10.7	11.8	6.2	-	-	-	-	7.7	7.9
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

e.g.: In animated shows, 29.6% of the victims withdrew from the encounter.

Table 27. Motivation to Aggress.

In adventure episodes the most frequent motive for aggression was to avoid losing one's life or survival (in 51.9% of the aggressive episodes) In animated and non-animated children's episodes, gaining personal pleasure was a common motivation (35.5% and 55.2%, respectively), with moral obligation to another appearing with some frequency in non-animated shows (17.2%). In crime shows, a legal social contract was the most frequent motivating factor (36.4%), although gaining power (20%) and personal pleasure (4.5%) also occurred as motives. In situation comedy episodes, gaining personal pleasure (49.4%) and avoiding the loss of prestige or self-esteem (20.2%) were the most frequent motives for aggression.

Motivation Package

Table 27 Motivation for Aggression for all Aggressive Episodes coded in each program category.

Motivation	Program Categories.									
<u>Gain: Hedonic</u>	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
Power	-	-	-	20.0%	-	-	-	-	16.7%	-
Material gain	1.9	9.7	-	3.6	20.0	-	20.0	9.1	-	1.1
Prestige, self-esteem	1.9	-	3.4	5.5	26.7	12.5	20.0	-	33.3	6.7
Personal pleasure	15.4	35.5	55.2	4.5	6.7	25.0	20.0	-	50.0	49.4
Survival	-	4.7	-	1.8	20.0	-	-	-	-	1.1
Sexual favours	-	-	-	.9	-	-	-	-	-	-
Avoid Losing:										
<u>Hedonic</u>										
Power	5.8	-	-	4.5	-	-	20.0	-	-	1.1
Material gain	3.8	-	-	4.5	-	-	20.0	-	-	2.2
Prestige, self-esteem	3.8	16.1	6.9	5.5	6.7	25.0	-	-	-	20.2
Personal pleasure	-	-	-	.9	-	25.0	-	-	-	-
Survival	51.9	9.7	-	8.2	20.0	-	-	90.9	-	5.6
Freedom	1.9	9.7	-	1.8	-	-	-	-	-	-
Love	-	-	-	1.8	-	-	-	-	-	-
Loved Ones	3.8	-	-	1.8	-	12.5	-	-	-	2.2
Avoid Losing:										
<u>Ethical</u>										
Social contract legal	1.9	-	-	36.4	-	-	-	-	-	1.1
Social contract illegal	-	3.2	3.4	-	-	-	-	-	-	-
Legal contract	-	-	-	.9	-	-	-	-	-	1.1
Moral Obliga- tion to another	7.7	-	17.2	1.8	-	-	-	-	-	7.9
Irrational	-	6.5	10.3	-	-	-	-	-	-	-
Unknown	-	-	3.4	.9	-	-	-	-	-	-
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

e.g.: In adventure shows, the motivation for aggression was survival (avoid losing) in 51.9% of the episodes.

Motivation Package

Table 28. Means used to Achieve Goals in Aggressive Episodes for each program category.

Means	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
<u>Negotiate</u>										
Persuasion	-	3.2	-	3.6	-	-	-	-	-	-
Intimidation/ threat	11.5	9.7	3.4	8.2	6.7	25.0	20.0	-	-	4.5
<u>Aggression</u>										
Attack	86.5	80.6	96.6	85.5	93.3	75.0	80.0	100%	100%	93.3
Directly										
Attack	1.9	-	-	-	-	-	-	-	-	-
indirectly - physical traps										
Passive	-	-	-	-	-	-	-	-	-	2.2
Aggression										
Do nothing	-	-	-	1.8	-	-	-	-	-	-
Unknown	-	6.5	-	.9	-	-	-	-	-	-
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

e.g.: In crime show episodes, persuasion was used in 3.6% of the episodes, and intimidation and threat in 8.2% of the episodes.

Table 28. Means Used to Achieve Goals.

In all program categories, attacking directly was the means used to achieve goals most often (eg. 96.6% of the non-animated children's episodes, in 93.3% of situation comedy episodes). The other 'means' most typically used was intimidation or threat (eg. in 11.5% of adventure episodes, 8.2% of crime episodes, 25% of drama/medical episodes).

Motivation Package

Table 29. Provocations for engaging in conflict in all aggressive episodes for each program category.

Provocation	Program Categories									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
To Self:										
Physical	15.4%	9.7%	6.9%	3.6%	33.3%	-	-	36.4%	-	1.1%
Psychological	7.7	25.8	20.7	15.5	33.3	50.0	40.0	-	16.7	58.4
Security	51.9	58.1	-	19.1	33.3	-	50.0	45.5	-	12.4
Friends:										
Physical	7.7	-	3.4	.9	-	-	-	-	-	-
Psychological	7.7	-	13.8	1.8	-	12.5	-	-	-	3.4
Security	-	-	-	18.2	-	-	-	-	-	-
Family:										
Physical	3.8	-	-	-	-	25.0	-	-	-	1.1
Psychological	-	-	-	-	-	-	-	-	-	1.1
Security	1.9	-	-	1.8	-	-	-	9.1	-	1.1
Society:										
Physical	-	-	-	.9	-	-	-	-	-	-
Psychological	-	-	3.4	.9	-	-	-	-	-	2.2
Security	-	-	3.4	34.5	-	-	-	-	-	-
Unprovoked	3.8	6.5	48.3	1.8	-	12.5	-	-	83.3	19.1
Unknown	-	-	-	.9	-	-	-	9.1	-	-

e.g.: In adventure shows, the provocation for engaging in conflict was the security of one's self in 51.9% of the episodes.

Table 29. Provocation for Engaging in Conflict - Aggression.

In adventure episodes and animated episodes, threats to one's security were the most typical provocations to aggress (in 51.9% and 58.1% of the episodes, respectively). In non-animated children's episodes, 48.3% of the aggressive episodes were unprovoked. In crime shows, provocation was most usually maintaining the security of society (in 34.5% of the episodes), although security of friends (18.2%) and self (19.1%) was also provoking. In music/variety/talk episodes, 83.3% of the conflict was unprovoked, while in situation comedy episodes, provocation was usually psychological regarding the self (in 58.4% of the episodes).

Motivation Package

Table 30. Emotional Attitudes in all aggressive episodes for each program category.

Attitude	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
Fear/anxiety	7.7%	9.7%	-	10.9%	20.0%	12.5%	-	-	-	2.2%
Anger/hate	34.6	16.1	55.2	22.7	26.7	75.0	60.0	-	16.7	41.7
Sadistic/ masochistic	1.9	41.9	24.1	.9	6.7	-	-	-	16.7	1.1
Cold/rational	50.0	22.6	-	55.5	13.3	12.5	40.0	-	-	23.6
Fatherly disappointment	-	-	-	.9	-	-	-	-	-	-
Laughing, in fun	1.9	-	6.9	-	-	-	-	-	66.7	10.1
Sarcastic	-	-	-	1.8	-	-	-	-	-	-
Friendly jibe	-	-	-	.9	6.7	-	-	-	-	2.2
Mischievous	-	-	-	1.8	-	-	-	-	-	-
Irritated/Tired	-	-	-	1.8	-	-	-	-	-	7.9
Not shown	1.9	3.2	10.3	.9	-	-	-	-	-	4.5
Concern/ frustration	-	-	-	-	-	-	-	-	-	1.1
Competitive tension	-	-	-	-	6.7	-	-	-	-	-
Indifferent	1.9	-	3.4	-	-	-	-	-	-	2.2
Snobbish	-	-	-	-	-	-	-	-	-	1.1
Self-righteous	-	-	-	-	-	-	-	-	-	1.1
Jealousy	-	-	-	-	-	-	-	-	-	1.1
Not applicable	-	6.5	-	1.8	20.0	-	-	100%	-	-
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

Table 30. Emotional Attitudes.

Anger and hate, as emotional attitudes accompanying aggressive acts, were most frequent in non-animated children's episodes (55.2%), drama/medical episodes (75%), game show episodes (60%) and situation comedy episodes (41.6%). Cold/rational attitudes occurred in adventure episodes (50%), animated episodes (22.6%), crime episodes (55.5%) and situation comedy episodes (23.6%). In documentary episodes, there was some evidence of fear and anxiety (20%), while in music/variety/talk episodes, most aggression was done in fun (66.7%). Sadism/masochism appeared in animated (41.9%) and non-animated (24.1%) episodes.

Table 31. Explicit Justification in all aggressive episodes for each program category.

Explicit Justification	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
None	96.2%	96.8%	96.6%	64.5%	86.7%	100%	100%	100%	100%	96.6%
Self-defense	-	-	-	.9	13.3	-	-	-	-	3.4
Legal	-	-	-	30.0	-	-	-	-	-	-
Following orders	-	3.2	-	.9	-	-	-	-	-	-
Avenge/Revenge	-	-	3.4	-	-	-	-	-	-	-
Protection of innocent	1.9	-	-	.9	-	-	-	-	-	-
Treated unfairly	-	-	-	1.8	-	-	-	-	-	-
Unknown	-	-	-	.9	-	-	-	-	-	-
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

e.g.: No explicit justification was offered in 64.5% of the aggressive episodes in crime shows.

Table 31. Explicit Justification for Aggression.

In most program categories, explicit justifications for aggression were not provided with the following notable exceptions: legal justification was provided in 30% of crime show episodes, and self-defence in 13.3% of documentary episodes.

Table 32. Implicit Justification for Aggression.

In adventure episodes, the clearest implicit justification given was 'following orders', (in 38.5% of the episodes). Although for the most part, no justification was provided in animated and non-animated children's episodes, there was some evidence of self-defense as justification. In crime episodes, a wider variety of implicit justifications was provided, although, again, no justification appeared in 43.6% of the episodes. Following orders (17.3%), legal (4.5%) and self-defense (9.1%) appeared as some of the most frequent implicit justifications, as did protecting criminal interests (5.5%). Avenge/revenge was given as justification in 20% of drama/medical episodes and self-defense was implicit in 19.1% of situation comedy episodes.

Motivation Package

Table 32. Implicit Justification in all aggressive episodes for each program category.

Implicit Justification	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/T/V	SIT
None	25.0%	71.0%	69.0%	43.6%	60.0%	62.5%	40.0%	9.1%	100%	59.6%
Self-defense	17.3	19.4	13.8	9.1	6.7	12.5	20.0	27.3	-	19.1
Moral	1.9	-	6.9	4.5	-	-	-	-	-	9.0
Legal	3.8	-	-	4.5	-	-	20.0	-	-	-
Following orders	38.5	-	-	17.3	-	-	-	-	-	-
Contractual promise	-	-	-	1.8	-	-	-	-	-	-
Avenge/revenge	1.9	6.5	10.3	2.7	20.0	12.5	-	-	-	6.7
Protection of innocent	5.8	-	-	4.5	-	-	-	-	-	1.1
Treated unfairly	5.8	3.2	-	3.6	-	12.5	20.0	-	-	2.2
Protecting criminal interests	-	-	-	5.5	-	-	-	-	-	-
Family quarrel	-	-	-	1.8	-	-	-	-	-	-
Basic need (eg. hunger)	-	-	-	-	13.3	-	63.6	-	-	-
Duty to help friend or family	-	-	-	-	-	-	-	-	-	1.1
Fulfilling role demanded by occupation	-	-	-	-	-	-	-	-	-	1.1
Unknown	-	-	-	.9	-	-	-	-	-	-
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

e.g.: In adventure shows, the implicit justification for aggression in 38.5% of the aggressive episodes was following orders.

Table 33. Outcome of Conflict for Characters for each program category.

Outcome	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
No Stake in outcome	-	6.8	-	-	-	-	-	-	58.8	1.8
<u>Winner through:</u>										
Own aggression	22.9%	11.9%	9.1%	23.9%	40.0%	11.8%	33.3%	42.9%	-	11.8%
Others aggression	6.4	22.0	1.5	2.9	-	-	-	-	-	3.6
No aggression	2.1	-	-	2.5	-	-	-	4.8	-	1.2
<u>Loser through:</u>										
Own aggression	2.1	23.7	3.0	2.5	-	-	11.1	9.5	-	1.8
Others aggression	34.3	16.9	39.4	18.5	36.7	11.8	11.1	23.8	5.9	13.0
No aggression	-	-	1.5	1.2	-	-	-	4.8	-	.6
No clear outcome	32.1	18.6	45.5	47.7	23.3	76.5	44.4	14.3	35.3	66.3
Unknown	-	-	-	.8	-	-	-	-	-	-
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

e.g.: In adventure programs, characters were winners through their own aggression in 22.9% of the aggressive episodes.

Table 33. Outcome of Conflict for Characters

For most types of program categories, a fair proportion of characters came out as winners through their own aggression - for example, in 22.9% of adventure episodes, in 23.9% of crime episodes, in 40% of documentary episodes. Additionally, however, there are frequently losers through the aggression of others - in 34.3% of adventure episodes, 39.4% of non-animated children's episodes, 18.5% of crime show episodes. Often, through, there was no clear outcome in 47.7% of crime episodes, 66.3% of situation comedy episodes, etc.

Table 34. Total proportions of aggressors in the aggressive episodes over program categories.

<u>Aggressor Type</u>	<u>Total %</u>	<u>Absolute #</u>
human (live)	84.3	1265
human (cartoon)	7.7	116
human with extra powers	.8	12
humanized animal	1.5	23
animal (live or cartoon)	4.8	72
thing or creature	.6	9
act of nature	.2	3
unclear (off-screen)	.1	1
	<hr/> 100%	

Table 34. Types of Aggressors: Proportions over all Categories.

Over all categories, it is clear that most aggression was initiated by live humans (84.3%). Other aggressors that frequently appeared were cartoon humans (7.7%) and animals (4.8%).

Table 35. Distribution of victims in the aggression episodes across program categories.

<u>Victim Type</u>	<u>Total %</u>	<u>Absolute #</u>
no victim	2.3	34
human (live)	82.1	1233
human (cartoon)	6.7	100
human with extra powers	.5	8
humanized animal	2.2	33
animal	4.8	72
thing	1.3	19
group	.1	2
	<hr/> 100%	

Table 35. Types of Victims: Proportions over all Categories.

Across categories, it is evident that most victims of aggression were human (82.1%), although there were some cartoon human victims (6.7%) and animal victims (4.8%).

Table 36. Total proportions of single aggressors and groups of aggressors across program categories.

<u>Aggressors</u>	<u>Total %</u>	<u>Absolute #</u>
Single	87.5	1314
Group	12.3	184
Unknown	.2	3
	<hr/> 100%	

Table 36. Single or Groups of Aggressors: Total Proportions over all Categories.

Over all categories, single aggressors were most common (in 87.5% of the episodes).

Table 37. Total proportions of single victims and groups of victims across program categories.

<u>Victims</u>	<u>Total %</u>	<u>Absolute #</u>
Single	81.9%	1229
Group	15.9	238
No Victim	2.3	34
	<hr/> 100%	

e.g.: In 81.9% of the aggressive episodes, victims were single individuals.

Table 38. Total proportions of types of aggressors and victims in aggressive interactions across program categories.

<u>Interactions Between</u>	<u>Total %</u>	<u>Absolute #</u>
Strangers	18.4	276
Spouses/mates	3.6	54
Direct family	4.0	50
In-laws	1.7	25
Extended family	1.0	15
Friends	11.3	170
Neighbours	.7	10
Colleagues	12.0	180
Public officials and others	2.2	33
Competitors	2.0	30
Police and others	17.2	258
Enemies	7.3	110
Labour-management	.2	3
Others	16.9	253
Boss-employee	1.1	17
Teacher-student	.3	5
Ex-mates	.1	1
Military and others.	.1	1
	<hr/> 100%	

Table 38. Aggressive Interactions: Total proportions of types of Aggressors and Victims across all Categories.

Over all categories, most aggressive interactions occurred between strangers (18.4%), or police and others (17.2%). Additionally, there were often aggressive interactions between friends (11.3%) and colleagues (12.0%).

Table 39. Group relations of opponents: total proportions over all categories.

<u>Group Relations</u>	<u>Total %</u>	<u>Absolute #</u>
Same nationality, ethnic, racial	63.7	955
Different	21.6	324
Uncodeable	14.8	222
	<hr/> 100%	

Table 39. Group Relations of Opponents: Total proportions over all Categories.

For the most part, over all program categories, opponents in conflict tended to be of the same nationality or racial, ethnic origin (in 63.7% of the episodes). They were of different nationalities, etc. in 21.6% of the episodes.

Table 40.

Mode of Aggression

The total proportions of the different modes of bodily aggression employed in all the aggressive episodes coded.

I Body

<u>Mode of Aggression</u>	<u>Total %</u>	<u>Absolute #</u>
No 'harm by body' mode	83.1	1247
Assault	4.9	73
Battery	5.6	84
Homicide	.1	1
Falling	.2	3
Rape and other sexual offences	.1	2
Martial arts	.1	2
Cartoon violence	1.3	20
Grab, restrain	1.4	21
Push, shove	1.0	15
Mischievous	.1	1
Animal harm (bite, maul, etc.)	.6	9
Sneeze	.1	1
Trying to disarm	.2	3
Holding onto - in control	.2	3
Trip	.2	3
Wrestle	.1	1
Bite	.1	1
Kick	.5	7
Set adrift	.1	1
Run into- collide	.1	1
Pull by ear	.1	2
	100%	

Table 40. Mode of Aggression, Body: Proportions over all Categories.

Over all program categories, when the body was used as a mode of aggression, assault, (4.9%) and battery (5.6%) were most frequently employed.

Table 41. Weapons and Phsyical Modes of Aggression: Proportions over all Categories.

Over all types of programs, the weapon most frequently used was some object not intended to be a weapon (5.9%), In addition hand guns (3.9%,. sophisticated machinery (2.7%), rifles (1.9%) and small non-household devices (1.5%) were used.

Table 41.

Mode of Aggression

The total proportion of the different weapons and physical modes of aggression employed in all the aggressive episodes coded.

<u>II Weapon</u>	<u>Total %</u>	<u>Absolute #</u>
no weapon involved	77.3	1161
gun	.5	8
hand gun	4.1	62
rifle	1.8	27
machine guns	.9	14
small household device	.9	13
small non-household device	1.5	23
object not intended for aggression	5.8	87
small explosive	.6	9
sophisticated machinery	2.4	36
elaborate organization	.3	4
legal drug	.3	4
poison	.5	7
other agent	.1	2
act of nature	.3	4
water	.2	3
unclear	.5	7
handcuffs	.3	5
magic	.6	9
cage/trap	.2	3
fantasy	.7	11
tie up	.1	1
tear gas bomb	.1	1

e.g.: Rifles were the weapons used in 1.8% of the aggression episodes.

Table 42. The total proportion of different potential modes of aggression (explicit and implicit threats) over all categories.

III Threats (Explicit and Implicit)

<u>Mode of Aggression</u>	<u>Total %</u>	<u>Absolute #</u>
no threat	72.8	1092
direct verbal threat	5.5	82
indirect verbal	2.7	41
threat of use of other source	.8	12
gestures (eg. shaking fist)	1.0	15
chasing	3.9	59
brandishing a weapon	11.3	169
person physically restrained	1.1	17
kidnapping (no ransom demand)	.4	6
hostage taking (no ransom demand)	.5	8
	<hr/> 100%	

Table 42. Explicit and Implicit Threats: Proportions over all Categories.

Over all categories, the most frequent threat was brandishing a weapon (11.3%). Additionally, direct (5.5%) and indirect (2.7%) verbal threats occurred, as did chasing (3.9%).

Table 43. The total proportion of the different psychological modes of aggression employed in all the aggressive episodes coded.

IV Psychological harm

<u>Mode of Aggression</u>	<u>Total %</u>	<u>Absolute #</u>
none	75.1	1128
verbal abuse	12.2	183
sarcasm	8.9	133
passive aggression	.7	11
harrassment	.3	4
indirect verbal abuse	2.8	42
	<hr/> 100%	

e.g.: Verbal abuse occurred in 12.2% of all aggressive episodes.

Table 43. Psychological harm: Proportions Over all Categories.

In terms of psychological harm, verbal abuse (12.2%) and sarcasm (8.9%) were clearly used most frequently over all categories.

Table 44. The total proportion of the different socioeconomic or political aggression employed in all aggressive episodes coded.

V Socioeconomic or Political Harm

<u>Mode of Aggression</u>	<u>Total %</u>	<u>Absolute #</u>
none	99.1	1488
fraud	.1	2
blackmail	.3	4
demonstration/sit in	.1	2
threat to sue	.1	2
threaten to report to higher authority	.1	2
copying secret papers	.1	1
	<hr/> 100%	

e.g.: Fraud occurred in .1% of all episodes.

Table 44. Socioeconomic or Political Harm: Proportions over all Categories

It is clear that socioeconomic or political harm occurred very rarely - in .9% of all aggressive episodes.

Table 45. The total proportions of "context of aggression" categories across program categories.

<u>Context of Aggression</u>	<u>Total %</u>	<u>Absolute #</u>
unclear	7.2	108
aggression occurs in serious quarrel	30.6	459
aggression appears as scrimmage, friendly	1.7	25
within sport context	1.2	18
within comic, sham context	26.2	394
sinister context (possibility of death)	33.1	497
	<hr/> 100%	

Table 46. The total proportion of "centrality" categories for all aggressive episodes coded.

<u>Centrality of aggressive episode to the program.</u>	<u>Total %</u>	<u>Absolute #</u>
incidental to plot	69.3	1040
central	28.9	432
relation to plot unclear	1.9	29
	<u>100%</u>	

Table 46. Centrality of Aggression: Proportions over all Categories.

Across all categories, aggression was more often incidental to the plot (69.3% of the episodes) than central to the plot (28.9%).

Table 47. Total proportions of aggressive 'intentions' across program categories.

<u>Aggressive Intentions</u>	<u>Total %</u>	<u>Absolute #</u>
accidental	1.9	29
intentional	97.6	1465
Unclear	.5	7

Table 48. The total proportion of each distance category in all aggressive episodes coded.

<u>Distance between aggressors and victims</u>	<u>Total %</u>	<u>Absolute #</u>
not appropriate	5.5	83
direct	78.2	1174
chase	4.8	72
face to face (but beyond distance of normal conversation)	8.1	121
without sight	2.8	9
global	.6	
	<hr/> 100%	

e.g.: In 78.2% of aggressive incidents, aggression occurred between people in direct and close proximity.

Table 49. Total proportions of cognitive preparations
of victims across program categories.

<u>Cognitive Preparation</u>	<u>Total %</u>	<u>Absolute #</u>
unclear	5.6	84
unaware	37.8	567
recognized aggression spontaneously	33.2	498
anticipates aggression	18.6	279
anticipates aggression in great detail	2.7	40
not applicable	2.2	33
	<u>100%</u>	

Table 50. The total proportions of consequences to the victim, recovery and double context of consequences, in all aggressive episodes coded.

<u>Consequences</u>	<u>%</u>	<u>Total #</u>	<u>Recovery</u>	<u>%</u>	<u>Total #</u>
none shown	4.5	68	N/A	82.7	1242
none	81.1	1217	yes	10.2	153
little impaired	6.1	91	no	7.1	106
severely impaired	1.9	28		100%	
dead	1.9	28			
apprehended	1.1	17			
decapitated, etc.	.8	12			
shown in other episode	1.1	16			
N/A	1.6	24			
	100%				

Table 50. Consequeneces to the Victim and Recovery: Proportions over all Categories.

Over all categories, it can be seen that typically, no physical consequences accrued to the victim (in 81.1% of all episodes). When they did occur, 10.2% of the victims recovered and 7.1% did not.

Table 51. The action of witnesses to aggression in all aggressive episodes coded totalled across program categories.

<u>Action of Witnesses</u>	<u>Total %</u>	<u>Absolute #</u>
passive; do not act	35.4	531
cannot act (restrained)	3.1	46
assist or encourage aggression	9.6	144
use physical means to end aggression	1.0	15
seek direct alternatives to aggression	2.9	44
seek indirect alternative to aggression	.9	13
other or no witnesses	47.1	707
mixture of assist or encourage aggression and seek indirect alternative to aggression.	.1	1
	<hr/> 100%	

Table 51. Action of Witnesses to Aggression: Proportions over all Categories.

Over all categories where witnesses were present, the clearest response was apathy; that is, witnesses did not act, were passive (in 35.4% of the aggressive episodes). However, there were also 9.6% of the episodes where witnesses encouraged or assisted with the ongoing aggression.

Table 52. The pain and gore illustrated in aggressive episodes coded, totalled across all program categories.

<u>Pain</u>	<u>Total %</u>	<u>Gore</u>	<u>Total %</u>
no	96.9	no	98.7
moderate	2.8	some blood	1.1
extreme	.3	blood and gore	.1
	<hr/>		
	100%		

e.g.: Read as 96.9% of all aggressive episodes coded illustrate no pain, 2.8% illustrate moderate pain and .3% illustrate extreme pain.

Table 53. The immediate response of the victim to aggression for all aggressive episodes coded, totalled across program categories.

<u>Response of Victim</u>	<u>Total %</u>	<u>Absolute #</u>
not appropriate	.1	1
unable to respond (dead)	6.3	92
withdraws from encounter	15.8	232
submits unconditionally	29.1	428
submits conditionally	3.2	47
responds with verbal aggression	8.1	128
responds with physical aggression	13.3	195
responds with psychological aggression	2.6	38
		12
calls for help	.8	
tries to conciliate	2.6	38
tries to deflect	1.0	15
introduces arbitrator	.9	13
no victim or victim unaware	9.0	133
response not recognizable	6.7	99
	<u>100%</u>	

Table 53. Immediate Response of Victim to Aggression: Proportions over all Categories.

Over all categories, the following were the most frequent responses of victims to aggression: submitting unconditionally (in 29.1% of the episodes); withdrawing from the encounter (15.8%); responding with physical aggression (13.3%), responding with verbal aggression (8.1%) or being unable to respond (6.3%).

Motivation Package

Table 54. Total proportions of different motivations to aggress for all aggressive episodes coded, across all program categories.

<u>Motivation</u>	<u>Total %</u>	<u>Absolute #</u>
<u>Gain: Hedonic</u>		
Power	6.5	23
Material gain	3.9	14
Prestige, self-esteem	6.2	22
Personal pleasure	25.6	91
Survival	2.5	9
Sexual favours	.3	1
<u>Avoid Losing: Hedonic</u>		
Power	1.4	5
Material gain	2.8	10
Prestige, self-esteem	10.1	36
Personal pleasure	.8	3
Survival	16.0	57
Freedom	1.7	6
Love	.6	2
Loved Ones	1.7	6
<u>Avoid Losing: Ethical</u>		
Social contract - legal	11.8	42
Social contract - illegal	.6	2
Legal contract	.6	2
Moral obligation to another	5.1	18
Irrational	1.4	5
Unknown	.6	2
	100%	

e.g.: In 25.6% of all aggressive episodes, the motivation was to gain personal pleasure.

Table 54. Motivation to Aggress: Proportions over all Categories.

Across all program categories, it is clear that a wide variety of motivations to aggress were presented. However, the most frequent motives seemed to be the following: to gain personal pleasure (in 25.6% of the aggressive episodes), to avoid losing one's life or survival (in 16.0% of the episodes), and to maintain a legal social contract (in 11.8% of the episodes.)

Motivation Package

Table 55. Total Proportions of Means Used to Achieve Goals for All Aggressive Episodes coded, across program categories.

<u>Means</u>	<u>Total %</u>	<u>Absolute #</u>
<u>Negotiate</u>		
persuasian	1.4	5
intimidation, threat	7.6	27
<u>Aggression</u>		
attack directly	88.8	316
attack indirectly - physical traps	.3	1
passive aggression	.6	2
Do nothing	.6	2
Unknown	.8	3
	<hr/>	
	100%	

e.g.: In 88.8% of aggressive episodes, the means used to achieve one's goal was to attack directly.

Motivation Package

Table 56. Total Proportions of Provocations for engaging in Conflict in all aggressive episodes over all program categories.

<u>Provocation</u>	<u>Total %</u>	<u>Absolute #</u>
To Self:		
Physical	7.6	27
Psychological	27.8	99
Security	25.3	90
Friends:		
Physical	1.7	6
Psychological	3.9	14
Security	5.6	20
Family		
Physical	1.4	5
Psychological	.3	1
Security	1.4	5
Society:		
Physical	.3	1
Psychological	1.1	4
Security	11.0	39
Unprovoked	12.1	43
Unknown	.6	2
	<hr/>	
	100%	

e.g.: The provocation for engaging in conflict was a psychological threat to self in 27.8% of the episodes coded.

Table 56. Provocation for Engaging in Conflict: Proportions over all Categories.

Over all categories of programs, the provocation to aggress was usually a threat to self, either physical (in 7.6% of the episodes), psychological (in 27.8% of the episodes) or to security (in 25.3% of the episodes). Additionally, in 12.1% of the episodes, there was no provocation.

Motivation Package

Table 57. Total Proportions of Emotional Attitudes in all aggressive episodes over all Program Categories.

<u>Attitude</u>	<u>Total %</u>	<u>Absolute #</u>
Fear/anxiety	7.0	25
Anger/hate	32.3	115
Sadistic/masochistic	7.0	25
Cold/rational	33.7	120
Fatherly disappointment	.3	1
Laughing, in fun	4.5	16
Sarcastic	.6	2
Friendly jibe	1.1	4
Mischievous	.6	2
Irritated/tired	2.5	9
Not shown	2.8	10
Concern/frustration	.3	1
Competitive tension	.3	1
Indifferent	1.1	4
Snobbish	.3	1
Self-righteous	.3	1
Jealousy	.3	1
Not applicable	5.1	18
	<hr/> 100%	

e.g.: In 33.7% of the aggressive episodes over all program categories, the emotional attitude of the aggressor was cold and rational.

Motivation Package

Table 58. Total Proportions of Explicit Justifications in all aggressive episodes over all program categories.

<u>Explicit Justification</u>	<u>Total %</u>	<u>Absolute #</u>
none	86.5	308
self-defense	1.7	6
legal	9.3	33
following orders	.3	1
contractual promise	.6	2
avenge/revenge	.3	1
protection of innocent	.6	2
treated unfairly	.6	2
unknown	.3	1
	<hr/> 100%	

e.g.: The explicit justification for aggression was legal in 9.3% of the aggressive episodes.

Table 58. Explicit Justification for Aggression: Proportions over all Categories.

Over all categories, there was seldom explicit justification given for aggression (in 86.5% of the episodes).

Motivation Package

Table 59. Total proportions of Implicit Justifications in all aggressive episodes over all program categories.

<u>Implicit Justification</u>	<u>Total %</u>	<u>Absolute #</u>
None	50.3	179
self-defense	14.6	52
Moral	4.5	16
Legal	2.2	8
Following orders	11.0	39
Contractual promise	.6	2
Avenge/revenge	5.3	19
Protection of innocent	2.5	9
Treated unfairly	3.5	12
Protecting criminal interest	1.7	6
Family quarrel	.6	2
Basic need (eg. hunger)	2.5	9
Duty to help friend or family	.3	1
Fulfilling role demanded by occupation	.3	1
Unknown	.3	1
	<hr/> 100%	

e.g.: Over all program categories, the implicit justification for aggression in 14.6% of the aggressive episodes was self-defense.

Table 59. Implicit Justification for Aggression: Proportions over all Categories.

For the most part, over all program categories, no implicit justification for aggression was provided (in 50.3% of the aggressive episodes). However, there was some evidence of self-defense as justification (14.6%), following orders as justification (11.0%) and avenge/revenge as justification (5.3%).

Motivation Package

Table 60. Total Proportions of Outcome of Conflict for Characters across Program Categories.

<u>Outcome</u>	<u>Total %</u>	<u>Absolute #</u>
No stake in outcome	2.2	17
Winner:		
Through own aggression	19.3	149
Through others aggression	4.7	36
Through no aggression	1.6	12
Loser:		
Through own aggression	4.0	31
Through others aggression	22.2	171
Through no aggression	.8	6
No clear outcome	45.0	347
Unknown	.3	2
	<hr/>	
	100%	

Table 60. Outcome of Conflict for Characters: Proportions over all Categories.

Although there was often no clear outcome (in 45% of the episodes), characters either came out of the conflict as winners through their own aggression (in 19.3% of the episodes) or as losers through others' aggression (in 22.2% of the episodes).

CHAPTER SEVEN

HARM TO SELF

CHAPTER SEVEN

Tables

1. Occurrence of harm to self in all episodes coded for each program category.
2. The proportion of categories of characters who harmed themselves in all the harm to self episodes coded for each program category.
3. The mode portrayed in harm to self episodes for each program category: Body.
4. Mode in harm to self episodes for each program category: Weapon.
5. The proportion of context categories in all harm to self episodes coded for each program category.
6. The double context of harm to self episodes coded for each program category.
7. The centrality of the harm to self episodes to the program for each program category.
8. The intentions of "aggressors" in harm to self episodes for each program category.
9. The proportion of consequence categories in all harm to self episodes coded for each program category.
10. The proportion of recovery in all harm to self episodes coded for each program category.
11. The proportion of witnesses reaction categories in all harm to self episodes coded for each program category.
12. Illustrated pain and gore in all harm to self episodes coded for each program category.
13. The total proportions of characters who harmed themselves in all the harm to self episodes coded across all the program categories.
14. Total proportions of the mode portrayed in harm to self episodes across all program categories: body.
15. Mode in harm to self episodes across all program categories: weapon.
16. The proportion of context categories in all harm to self episodes coded across all program categories.
17. Total proportions of the following for all episodes coded.
18. The consequences to the character in all harm to self episodes coded across all program categories.
19. Total proportions of recovery in harm to self episodes across program categories
20. The proportion of witnesses' reaction categories in all harm to self episodes coded across all program categories.
21. Total proportions of illustrated pain and gore in harm to self episodes across program categories.

In addition to analyzing programs for aggression, coders also looked at what we call 'harm to self'. Essentially this is a special form of aggressive behaviour where aggressor and victim are one and the same individual. Thus, harm to self episodes were coded according to the aggression episode format. As Table 1 illustrates, seven of the ten program categories depicted harm to self episodes. The proportions of these to the total number of episodes was the following (ranked from highest to lowest proportions): animated shows - 10.7%; non-animated children's shows - 4.2%; drama/medical - 2.2%; game shows - 2%; situation comedies - 1.3%; documentaries - .6%; and crime shows - .1%. Descriptions of how harm to self was depicted in each program category follow.

A. Animated shows (AN)

In animated shows, cartoon humans most frequently harmed themselves (59.1%), although harm to self also occurred with humanized animals (27.3%), and animals (11.4% - Table 2). This form of harm often involved falling (38.6%), cartoon aggression (34.1%) or running into another (4.5% - Table 3). When weapons were used to harm the self, they were usually objects not intended for aggression (18.2%) although small household devices (2.3%) and small explosives (2.3%) also appeared (Table 4). The context for this form of aggression was most often comic (70.5% - Table 5), as one might expect in this category, but often sinister (20.5%). However, there was a comic element built in to 34.1% of the episodes (Table 6). Harm to self was usually incidental to the plot (70.5% - Table 7) and either accidental (97.7%) or due to carelessness (2.3% - Table 8). Although there were usually no physical consequences (28.6%), there were episodes where individuals were somewhat impaired (25.0%) or decapitated, skinned alive, etc. (25.0% - Table 9). Where applicable, 29.5% of the individuals involved recovered while 20.5% did not (Table 10). Witnesses were usually passive (40.9% - Table 11). Although most often no pain was expressed (84.1%), there were instances where moderate pain was expressed (15.9%). In addition, in all of these episodes, there was never blood shown (Table 12).

B. Non-Animated Children's Shows (CH)

In these programs, live humans (70%), cartoon humans (20%) and creatures (10%) harmed themselves. Cartoon aggression occurred in 20% of these episodes; otherwise the harm consisted of falling (10%), walking into doors (10%) and running into another (10%). When weapons were used to harm the self, they included objects not intended for aggression (30%), small non-household devices (10%) and poison (10%). The context for these episodes was usually unclear (60%), otherwise comic (40%).

Harm to self was usually incidental to the plot (80.0%) and usually accidental (90.0%). Although no physical consequences occurred in 30.0% of the episodes, some impairment did occur (20.0%), as did decapitation (20.0%). More individuals did not recover (30.0%), than did (10.0%) in this category. Witnesses were either passive (30.0%) or used physical means to end aggression (10.0%). There was never any pain expressed, nor was there any blood shown.

C. Drama/Medical Shows (D/M)

In these shows, harm to self always involved live humans. Of these episodes falling occurred in 20% while the following "weapons" appeared in the other episodes - objects not intended for aggression (20%), poison (20%) and fire (40%). The context, when clear, was sinister (40%) or comic (20%). Aggression was more often central to the plot (80%) than incidental and harm to self was usually accidental (80%). Consequences consisted of both severe (60%) and moderate (20%) impairment. Of individuals who harmed themselves, 60% did not recover. Witnesses were rarely present; when they were they did not act (20%). Although there was no blood shown, extreme pain was expressed in 20% of these incidents.

D. Game Shows (GA)

Harm to self in this category only consisted of one episode. This consisted of a live human who used an object not intended for aggression as a "weapon". The context was comic; the episode incidental to the 'plot' and accidental. There were no physical consequences although some moderate pain was expressed. Witnesses were passive.

E. Situation Comedies (SIT)

Again, only live humans were involved in these episodes, using either an object not intended for aggression (33.3%) or committing suicide (33.3%). This was the only instance of suicide in all episodes coded! The context of these episodes was usually comic (66.7%), although one episode occurred in a serious quarrel (33.3%). The harm to self episodes were usually central to the plot (66.7%) and more often intentional (66.7%) than accidental. Usually there were no physical consequences except for the one instance of severe impairment (the suicide).

F. Documentaries (DOC)

Both live humans (75%) and cartoon humans (25%) harmed themselves in this category. This harm included cartoon aggression (25%), falling (25%), and the use of small non-household devices (50%). The context was always comic and harm to self was both incidental to the plot and accidental. There were no physical consequences, moderate pain (50%) and no blood shown. When witnesses were present, they encouraged the aggression (25%).

G. Crime Shows (CR)

As in the Game Show category, there was only one incident of harm to self in crime shows. This consisted of a live human who harmed himself with a small explosive device (that is, he blew himself up!). The context of the incident was clearly sinister. Further, this incident was central to the plot. The act was accidental, resulting in severe impairment to the individual involved. Recovery did not occur. Moderate pain was expressed and some blood shown in this particular episode. Witnesses sought a direct alternative to aggression.

In summary, it can be seen that harm to self did not occur very frequently in the programs that were coded. When it did occur, it was mostly in animated shows. What follows is a general description of how harm to self was depicted in all the episodes coded. Most harm to self involved cartoon humans (42.6%), although live humans (30.9%), humanized animals (17.6%), and animals (7.4%) and creatures (1.5% - Table 13) also harmed themselves. Harm to self most

frequently occurred by falling (29.4%) although instances of cartoon aggression (that is, forms of aggression that could only occur in cartoons, such as, being flattened by a steam roller or the like) also occurred (26.5% - Table 14). When weapons or other physical modes were involved, these most often consisted of objects not intended for aggression (20.6%) but there were instances of the use of small non-household devices (4.4%), explosive devices (2.9%), poison (2.9%) and fire (2.9% - Table 15).

The context of harm to self episodes was most often comic (63.2% - Table 16), or a double context (comic element build in) was involved (30.9%). Harm to self was usually incidental to the plot (67.6%) and most often accidental (92.6% - Table 17). This latter finding was most unlike the aggressive episodes where aggression was usually intentional. Although there were usually no physical consequences (41.2%), there were instances of moderate and severe impairment (20.6% and 7.4%, respectively) and of decapitation (19.1% - Table 18). Where applicable, about half the individuals recovered (23.5%) while the rest did not (25% - Table 19). Witnesses were usually passive (35.3% - Table 20). Although there was only one instance where blood was shown, moderate pain was expressed in 16.2% of the episodes and extreme pain in 1.5% (Table 21).

Table 1

Harm to Self Package

Occurrence of harm to self in all episodes coded for each program category.

<u>Harm to Self</u>	Program Categories									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
Yes	-	10.7% (38)	4.2% (11)	.1% (1)	.6% (2)	2.2% (4)	2.0% (1)	-	-	1.3% (3)
No	100	89.3	95.8	99.9	99.4	97.8	98.0	100	100	98.7

Table 2

The proportion of categories of characters who harmed themselves in all the harm to self episodes coded for each program category.

<u>Characters who harmed themselves</u>	Program Categories						
	AN	CH	CR	DOC	D/M	GA	SIT
Human live	2.3%	70.0%	100%	75.0%	100%	100%	100%
Human cartoon	59.1	20.0	-	25.0	-	-	-
Humanized animal	27.3	-	-	-	-	-	-
Animal	11.4	-	-	-	-	-	-
Thing/creature	-	10.0	-	-	-	-	-
	100%	100%	100%	100%	100%	100%	100%

Table 2 Types of Characters Who Harmed Themselves

In most program categories, live humans harmed themselves. Cartoon humans harmed themselves in animated (59.1%) and children's non-animated programs (20%). Additionally, humanized animals (27.3%) and animals (11.4%) harmed themselves in animated programs.

Table 3

The mode portrayed in harm to self episodes for each program category: body.

<u>I Body</u>	Program Categories						
<u>Mode of harm to self</u>	AN	CH	CR	DOC	D/M	GA	SIT
Not body	22.7%	50.0%	100%	50.0%	80.0%	100%	100%
Falling	38.6	10.0	-	25.0	20.0	-	-
Cartoon aggression	34.1	20.0	-	25.0	-	-	-
Walking into a door	-	10.0	-	-	-	-	-
Running into another	4.5	10.0	-	-	-	-	-
	100%	100%	100%	100%	100%	100%	100%

Table 3 Mode of Harm to Self: Body.

In animated and children's non-animated shows, falling, cartoon aggression and running into another occurred. In children's non-animated programs, walking into a door also occurred (10%). Documentaries and drama/medical shows also had incidents of falling, (25% and 20%, respectively).

Table 4

Mode in harm to self episodes for each program category: weapon.

<u>II Weapon</u> Mode of harm to self	Program Categories						
	AN	CH	CR	DOC	D/M	GA	SIT
No weapon	77.3%	50.0%	-	50.0%	20.0%	-	33.3%
Small household device	2.3	-	-	-	-	-	-
Small non-household device	-	10.0	-	50.0	-	-	-
Object not intended for aggression	18.2	30.0	-	-	20.0	100%	33.3
Small explosive	2.3	-	100%	-	-	-	-
Poison	-	10.0	-	-	20.0	-	-
Suicide	-	-	-	-	-	-	33.3
Fire	-	-	-	-	40.0	-	-
	100%	100%	100%	100%	100%	100%	100%

Table 4 Mode of Harm to Self: Weapons and Other Physical Modes

In most of the program categories, objects not intended for aggression were used as weapons (eg. Animated episodes - 18.2%, children's non-animated episodes - 30%). Small explosives were used in animated programs (2.3%) and crime shows (100%). Fire (40%) and poison (20%) appeared in drama/medical episodes and poison also appeared in children's non-animated shows (10%). A suicide occurred in situation comedies (33.3%).

Table 5

The proportion of context categories in all harm to self episodes coded for each program category.

Context of harm to self	Program Categories						
	AN	CH	CR	DOC	D/M	GA	SIT
Unclear	2.3%	60.0%	-	-	40.0%	-	-
Harm to self occurs in a quarrel	-	-	-	-	-	-	33.3
Occurs in a sport context	6.8	-	-	-	-	-	-
Occurs in comic or sham context	70.5	40.0	-	100%	20.0	100%	66.7
Occurs in a sinister context	20.5	-	100%	-	40.0	-	-
	100%	100%	100%	100%	100%	100%	100%

Table 5 Context of Aggression in Harm to Self Episodes

In most program categories, harm to self occurred in a comic context (eg. in 70.5% of animated episodes, in 66.7% of situation comedy episodes). Sinister contexts appeared in animated programs (20.5%), crime shows (100%) and drama/medical shows (40%).

Table 6 The double context of harm to self episodes coded for each program category.

<u>Double Context</u>	Program Categories						
	AN	CH	CR	DOC	D/M	GA	SIT
Yes	34.1%	40.0%	-	-	-	-	66.7%
No	65.9	60.0	100%	100%	100%	100%	33.3

Table 6 Double Context of Harm to Self

Double context of harm to self episodes occurred in animated programs (34.1%), children's non-animated programs (40%) and situation comedies (66.7%).

Table 7

The centrality of the harm to self episodes to the program for each program category.

<u>Centrality</u>	Program Categories						
	AN	CH	CR	DOC	D/M	GA	SIT
Incidental	70.5%	80.0%	-	100%	20.0%	100%	33.3%
Central	29.5	20.0	100%	-	80.0	-	66.7
	100%	100%	100%	100%	100%	100%	100%

Table 7 Centrality of Harm to Self Episodes to Plot

Harm to self episodes were central to plots in crime shows (100%), drama/medical shows (80%) and situation comedies (66.7%). Otherwise, these episodes were largely incidental to plots.

Table 9

The proportion of consequence categories in all harm to self episodes coded for each program category.

<u>Consequences to the Person</u>	Program Categories						
	AN	CH	CR	DOC	D/M	GA	SIT
None shown	6.8%	30.0%	-	-	-	-	-
None	38.6	30.0	-	100%	20.0	100%	66.7
Somewhat impaired	25.0	20.0	-	-	20.0	-	-
Severely impaired	-	-	100%	-	60.0	-	33.3
Decapitated	25.0	20.0	-	-	-	-	-
Shown in subsequent episode	4.5	-	-	-	-	-	-
	100%	100%	100%	100%	100%	100%	100%

Table 9

Physical Consequences due to Harm to Self

Although no physical consequences occurred in a majority of each category's episodes (eg. 66.7% of situation comedies, 38.6% of animated programs), some impairment occurred in animated shows (25%), children's (20%), and drama/medical shows (20%), while severe impairment occurred in crime (100%), drama/medical (60%) and situation comedies (33.3%). Decapitations appeared in animated and non-animated children's shows (25% and 20%, respectively).

Table 10

The proportion of recovery in all harm to self episodes coded for each program category.

<u>Recovery</u>	Program Categories						
	AN	CH	CR	DOC	D/M	GA	SIT
Not applicable	50.0%	60.0%	-	100%	-	100%	66.7%
Yes	29.5	10.0	-	-	40.0	-	-
No	20.5	30.0	100%	-	60.0	-	33.3
	100%	100%	100%	100%	100%	100%	100%

Table 10 Recovery of Individuals from Harm to Self

When applicable, individuals often did not recover from harm (eg. crime - 100%, children's non-animated - 30%, drama/medical - 60%, situation comedies - 33.3%).

In animated shows, there was somewhat more recovery (29.5%).

Table 11

The proportion of witnesses reaction categories in all harm to self episodes coded for each program category.

<u>Reaction of Witnesses</u>	Program Categories						
	AN	CH	CR	DOC	D/M	GA	SIT
Passive	40.9%	30.0%	-	-	20.0%	100%	33.3%
Encourage aggression	2.3	-	-	25.0	-	-	-
Use physical means to end aggression	-	10.0	-	-	-	-	-
Seek direct alternative to aggression	2.3	-	100%	-	-	-	-
Other or no witnesses	54.5	60.0	-	75.0	80.0	-	66.7
	100%	100%	100%	100%	100%	100%	100%

Table 11 Action of Witnesses to Harm to Self

In most program categories, where witnesses were present, they were usually passive (eg. animated shows - 40.9%, children's - 30%, drama/medical - 20%). Witnesses encouraged aggression in 25% of documentary episodes, while witnesses in animated (2.3%) and crime (100%) shows sought a direct alternative to aggression.

Table 12

Illustrated pain and gore in all harm to self episodes coded for each program category.

<u>I Pain</u>	Program Categories						
	AN	CH	CR	DOC	D/M	GA	SIT
No pain	84.1%	100%	-	50.0%	80.0%	-	100%
moderate	15.9	-	100%	50.0	-	100%	-
extreme	-	-	-	-	20.0	-	-

<u>II Gore</u>							
no gore	100%	100%	-	100%	100%	100%	100%
some blood shown	-	-	100%	-	-	-	-
blood & gore	-	-	-	-	-	-	-

Table 12 Illustrated Pain and Gore

Moderate pain was expressed in animated shows (15.9%), crime shows (100%) and documentaries (50%). Extreme pain was expressed in drama/medical episodes. Some amount of blood appeared in the crime episode.

Table 13

The total proportions of characters who harmed themselves in all the harm to self episodes coded across all the program categories.

<u>Characters who harmed themselves</u>	<u>Total %</u>	<u>Absolute #</u>
Human live	30.9	21
Human cartoon	42.6	29
Humanized animal	17.6	12
animal	7.4	5
'Thing', creature	1.5	1
	<u>100%</u>	

Table 13 Types of Characters who Harmed Themselves: Proportions
across Categories.

Most characters who harmed themselves were cartoon humans (42.6%), although there were quite a few incidents where live humans (30.9%) and humanized animals (17.6%) harmed themselves.

Table 14 Total proportions of the mode portrayed in harm to self episodes across all program categories: body.

I Body

<u>Mode of harm to self</u>	<u>Total %</u>	<u>Absolute #</u>
Not body	38.2	26
Falling	29.4	20
Cartoon aggression	26.5	18
Walking into a door	1.5	1
Run into another	4.4	3
	<hr/> 100%	

Table 14 Mode of Harm to Self- Body: Proportions across Categories.

Falling (29.4%) and cartoon aggression (26.5%) were the most frequent body modes of harm to self.

Table 15 Mode in harm to self episodes across all program
categories: weapon

<u>Mode of harm to self</u>	<u>Total %</u>	<u>Absolute #</u>
No weapon	63.2	43
Small household device	1.5	1
Small non- household device	4.4	3
Object not intended for aggression	20.6	14
Small explosive devices	2.9	2
Poison	2.9	2
Suicide	1.5	1
Fire	2.9	2
	<u>100%</u>	

Table 15 Mode of Harm to Self - Weapons: Proportions across Categories.

Objects not intended for aggression (20.6%) were the major weapons used in
harm to self episodes.

Table 16

The proportion of context categories in all harm to self episodes coded across all program categories.

<u>Context of harm to self</u>	<u>Total %</u>	<u>Absolute #</u>
Unclear	13.2	9
Occurs in quarrel	1.5	1
Occurs in sport context	4.4	3
Occurs in comic/ sham context	63.2	43
Occurs in sinister context	17.6	12
	<u>100%</u>	

Table 16 Context of Aggression in Harm to Self: Proportions across Categories

Although most harm to self episodes occurred in a comic context (63.2%), there were instances of sinister contexts (17.6%).

Table 17 Total proportions of the following for all episodes coded.

<u>Double Context</u>	<u>Total %</u>	<u>Absolute #</u>
Yes	39.0	21
No	79.1	47
 <u>Centrality</u>		
Incidental	67.6	46
Central	32.4	22
 <u>Intentional</u>		
Accidental	92.6	63
Intentional	4.4	3
Carelessness	1.5	1
Unclear	1.5	1

Table 17 Double Context, Centrality to Plot and Intentions in Harm to Self Episodes: Proportions across Categories.

A double context occurred in 30.9% of these episodes. Harm to self was more often incidental to the plots (67.6%) and usually accidental (92.5%).

Table 18 The consequences to the character in all harm to self episodes coded across all program categories.

<u>Consequences</u>	<u>Total %</u>	<u>Absolute #</u>
None shown	8.8	6
none	41.2	28
somewhat impaired	20.6	14
severely impaired	7.4	5
decapitated	19.1	13
shown in subsequent episode	<u>2.9</u>	2
	100%	

Table 18 Physical Consequences due to Harm to Self: Proportions across Categories.

Although in the majority of episodes there were no physical consequences (41.2%), moderate impairment (20.6%) and decapitation (19.1%) did occur with some frequency.

Table 19 Total proportions of recovery in harm to self episodes
across program categories.

<u>Recovery</u>	<u>Total %</u>	<u>Absolute #</u>
Not applicable	51.5	35
Yes	23.5	16
No	25.0	17
	<hr/> 100%	

Table 19 Recovery of Individuals from Harm to Self: Proportions across
Categories.

When applicable, 23.5% of the individuals who harmed themselves recovered while 25% did not.

Table 20 The proportion of witnesses' reaction categories in all harm to self episodes coded across all program categories.

<u>Reaction of Witnesses</u>	<u>Total %</u>	<u>Absolute #</u>
Passive	35.3	24
Encourage aggression	2.9	2
Use physical means to end aggression	1.5	1
Seek direct alternative to aggression	58.8	40
Other or no witnesses	<u>1.5</u>	1
	100%	

Table 20 Action of Witnesses to Harm to Self: Proportions across Categories.

When witnesses were present, they were mostly passive (35.3%).

Table 21

Total proportions of illustrated pain and gore in harm to self episodes across program categories.

<u>I Pain</u>	<u>Total %</u>	<u>Absolute #</u>
No pain	82.4	56
moderate	16.2	11
extreme	1.5	1
	<hr/> 100%	
<hr/>		
<u>II Gore</u>		
no gore	98.5	67
some blood shown	1.5	1
blood & gore	-	-
	<hr/> 100%	

Table 21 Illustrated Pain and Gore: Proportions Across Categories.

Although there was usually no pain (82.4%) and no gore (98.5%), there were a few episodes depicting moderate pain (16.2%) and one episode that showed some blood (1.5%).

CHAPTER EIGHT

ARGUMENTS

CHAPTER EIGHT

Table

1. Mean proportion and duration of arguments, by program category.
2. The initiating character in the argument episodes coded (50) in each program category.
3. The responding character in the argument episodes in each program category.
4. The argument interactions occurred between the following groups in the argument episodes in each program category.
5. The mode of abuse in the argument episodes in each program category.
6. The role of comedy in the arguments in each program category.
7. Methods portrayed for resolving conflict in all argument episodes coded in each program category.
8. The proportion of motivation categories for argument episodes coded in long form in each program category.
9. The proportions of the "means used to achieve a goal", for argument episodes in each program category.
10. The provocation for engaging in the argument; the proportions for each program category.
11. The emotional attitude of the initiators for each program category.
12. The explicit justifications portrayed for arguments in each program category.
13. The implicit justifications portrayed for arguments in each program category.
14. The portrayal of outcomes of conflict in each program category.
15. The total proportions and actual numbers of initiators and respondents in the argument episodes.
16. Total proportions and actual numbers of categories of people involved in arguments.
17. The total proportions and actual numbers of the mode of abuse for all argument episodes.
18. The total proportions and actual numbers of the context of the argument episodes.
19. The total proportions and actual numbers of methods of resolution in the argument episodes.
20. The total proportions and actual numbers of motivation categories for all argument episodes coded (long form).
21. The total proportions and actual numbers of categories of means for all argument episodes coded (long form).
22. The provocation for engaging in the argument: the total proportions of all argument episodes, and the actual number of episodes involved.
23. The emotional attitude of the initiator of the argument, as total proportion of all argument episodes and actual numbers of episodes.
24. The explicit and implicit justifications portrayed as a proportion of the total proportion of the total argument episodes coded, and the actual numbers involved.
25. The outcome of the conflict.

A separate argument was coded only if no aggression occurred during the argument; if the latter happened then an aggressive incident was coded for that episode. The occurrence of an argument in the aggression episode was noted by coding the context of aggression as a serious quarrel or disagreement, whether coded separately or incorporated in the aggression, was timed. In Table 1, the mean proportion of argument episodes and the mean duration of arguments in the different program categories are indicated. Children's non-animated, game, and instruction/religious programs contained no arguments at all. Situation comedies ranked the highest for arguments (4.5%), crime shows were second (2.6%), drama and medical programs were third (1.96%), adventure shows were fourth (0.91%), documentaries were fifth (0.5%), music, variety and talk shows were sixth (0.1%), and animated programs (0.04%) ranked seventh. The program categories will be examined in detail in their ranked order. Tables 2 to 14 will be referred to in the same order for each individual program category. Because there were relatively few arguments coded separately (most apparently involved aggression and were coded and discussed in that way), the argument data in this chapter should be considered with caution.

In situation comedies (ranked first; SIT) all the arguments were initiated and responded to by human characters (Tables 2 and 3). Argument interactions occurred most frequently in the direct family (27.3% - Table 4), and next between in-laws (18.2%), and friends (18.2%). The most frequently portrayed modes of abuse were accusation and blame (72.7% - Table 5); 8 of 11 argument episodes coded in situation comedies involved this particular mode, however, the majority were portrayed in a double context (i.e. a comic element was involved), (90.9% - Table 6). The majority of the arguments were resolved by compliance to an authority, arbitration, or constructive resolution (18.2% - respectively - Table 7). Situation comedies did portray more methods of resolving conflict than any other program type, portraying arbitration, deflection, constructive resolution, compliance to an equal and to an authority, and conflict suspended (Table 7). Gaining prestige or self-esteem were the motives most

frequently portrayed for the arguments (50% - Table 8). In all cases the means employed by the initiators of the arguments were to attack directly (100% - Table 9), derogation and threats to honour or prestige (75% - Table 10). In all cases the emotional attitude of the initiator was one of anger and hate, (100% - Table 11). No explicit justifications were given (Table 12) and being treated fairly was the major implicit justification (50% - Table 13). There was no clear outcome for any of the participants of an argument interaction (Table 14).

In crime shows (category CR), all the initiators and respondents were human characters. Conflicts most often occurred between colleagues and coworkers (41.7%), and then (equally) between direct family (16.7%) and police and others (16.7%). Note that the arguments which occurred between police and others were a small percentage in comparison to the aggression that occurred between police and others. Accusation and blame were the modes of abuse most frequently portrayed (87.5%) and arguments usually occurred with no double context (95.8%). Arguments were not frequently resolved by compliance to an authority (50%). The major motivation depicted was the maintenance of society (legally) (30%). Persuasion and caution were most often portrayed as the means to achieve a goal (44.4%). A variety of provocations were portrayed; security for society, friends and self were those shown more often (33.3%, 22.2%, 22.2% respectively). The emotional attitude of the initiators was usually one of anger or hate (55.6%). No explicit justification was given for one-third of the arguments (33.3%). When explicitly justified, the most frequent reason was protection of the innocent (27.8%). Several implicit justifications were offered, including legal (22.2%), treated unfairly (11.1%), protection of the innocent (11.1%) and moral (11.1%). Usually there was no clear outcome to the conflict (55%), but the participants were portrayed as winning without resorting to aggression in 15% of the arguments.

In drama and medical shows (collapsed together under category D/M), all the initiators and respondents were again human characters. The majority of

argument interactions occurred within the direct family (37.5%). The modes of abuse in all eight arguments in this category were accusation and blame (100%), and arguments did not usually occur in a double context (87.5%); that is, no comedy was involved. Constructive resolution was portrayed in 37.5% of the arguments. Avoiding the loss of prestige and self-esteem were the major motivations portrayed (60%) and persuasion and caution were the most frequently shown means used to achieve a goal (80%). Psychological insult, derogation and threats to honour and prestige were the provocations for engaging in the conflict portrayed in the majority of episodes. The major emotional attitudes of the initiators were anger and hate (80%). Explicit justification was, on the whole, not offered (80%); protection of the innocent was the only justification explicitly portrayed (20%). Moral reasons (20%) and protection of the innocent (20%) were equally offered as implicit justifications. Usually there was no clear outcome for any of the participants in the argument (80%); in the remaining arguments the participants won through their own aggression (10%) or lost through the aggression of others (10%).

In adventure programs (category AD) only one argument episode was coded, and this occurred in the program "Forest Rangers". The interaction was between two colleagues (Yaworski and Blue). The mode of abuse employed was one of accusation and blame, and did not occur in a double context. The argument was not resolved, so no method of resolution was depicted. The motivation for the argument was a moral obligation to self (i.e. personal retribution or vengeance) and the means used to achieve the goal was to attack directly. A physical provocation to self provoked the argument and the emotional attitude of the initiator was anger or hate. Self defence was the explicit justification and the implicit justification was avenge or revenge. There was no clear outcome for either of the two participants.

In documentaries (category DOC) the interactions occurred equally between strangers (40% - Table 4), and spouses or mates (40%), and all involved were human (100% - Tables 1 and 2). The modes of abuse were usually accusation and blame

(80%), and no comedy (double context) was involved, (100%). The arguments were usually resolved; the major method of resolution portrayed was compliance to an equal (40%). The gain of loved ones was the usual motivation depicted (50%), and a variety of means to achieve a goal were shown, with persuasion and caution in the majority (66.7%). The provocations offered for engaging in the conflict were physical and psychological provocations to friends and to family, and physical and security provocations to society (all 16.7%). The usual emotional attitudes of the initiators were anger or hate (50%). The only explicit justification offered was a moral one (33.3%), and the major implicit justification was the protection of the innocent (33.3%). The two major outcomes were that the participants were losers through no aggression (33.3%), or the participants were winners through their own aggression (25%).

In variety, music and talk shows (collapsed together under category M/V/T) 0.1% of the time was spent in arguments. However, since aggression was also involved in these arguments, no separate argument coding sheets were completed.

In animated programs (category AN), only one argument episode was coded and this occurred in the program "The Flintstones". The initiator and respondent were cartoon humans (i.e. Wilma and Fred Flintstone), therefore the conflict occurred between spouses. The mode used was accusation and blame (Fred had driven the car into the fence!), which did not occur in a double context. The argument was resolved by compliance to an equal. The motive for the argument was the avoidance of loss of prestige or self-esteem, and attacking directly was the means advocated for achieving goals. A psychological threat to self was the provocation, and anger and hate were the emotions expressed during the argument. No explicit justification was offered; the implicit justification was self-defence.

By combining the data contained in Tables 15 to 25 an argument profile can be obtained for the television programs taped over the two week period.

The participants were all human characters (Table 15), with the exception of one argument episode which occurred in an animated program ("The Flintstones"). The interactions usually occurred between colleagues and coworkers (28% - Table 16), or direct family (20%), and the overwhelming mode of abuse employed was accusation and blame (86% - Table 17). The majority of the arguments had no comic element associated with them (76% - Table 18) and they were, on the whole, unresolved (36% - Table 19). A variety of motives were portrayed but the majority involved the avoidance of losing the legal social contract (i.e. involved the maintenance of law and order) (25.7% - Table 20). The avoidance of losing or the gaining of prestige and self-esteem were also motives portrayed quite frequently (20%). The means portrayed to achieve a goal were persuasion and caution (45.7% - Table 21) and also to attack directly (34.3%). A variety of provocations to argue were portrayed, the majority involving threat to the security of society, family or self (20%, 11.4%, 14.3% respectively - Table 22). The emotional attitudes of the initiators were usually anger and hate (65.7% - Table 23). No justification, explicit or implicit, was offered in the majority of argument episodes (54.3% - Table 24); in those episodes where explicit justification was implicit, being threatened unfairly was usually shown (17.1%). There was, on the whole, no outcome portrayed for the participants in the conflict episodes (56.7% - Table 25).

Table 1. Mean proportion and duration of arguments,
 by program category

Program categories	Mean proportion of argument episodes	Mean duration of arguments as a percentage of the mean duration of the show
AD	0.43%	0.91%
AN	0.3	0.04
CH	0.0	0.0
CR	3.05	2.6
DOC	1.45	0.5
D/M	4.4	1.96
GA	0.0	0.0
I/R	0.0	0.0
M/V/T	0.0	0.1
SIT	3.37	4.5

Drama/medical shows had the highest mean proportion of argument episodes (4.4%) but these shows did not rank first for the mean duration of arguments. Situation comedies ranked highest in mean proportionate duration of arguments (4.5%). In music/variety/talk shows the proportionate duration of arguments was 0.1% and when arguments occurred in these shows aggression also occurred, so an argument was not coded separately.

Table 2.

The initiating character in the argument episodes coded (50) in each program category.

<u>Initiator</u>	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
human live	100%	-	-	100%	100%	100%	-	-	-	100%
human cartoon	-	100%	-	-	-	-	-	-	-	-
number of argument episodes.	1	1	-	24	5	8	-	-	-	11

In program categories CH, GA, I/R, M/V/T there were no argument episodes coded; if any arguments did occur they were timed only (Table 1).

In all arguments, except the one that occurred in an animated program, the initiator was a human. In the animated show the initiator was a cartoon human.

Table 3. The responding character in the argument episodes in each program category.

<u>Responder</u>	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
human live	100%	-	-	100%	100%	100%	-	-	-	100%
human cartoon	-	100%	-	-	-	-	-	-	-	-

Coinciding with Table 2, the respondent in the animated show was a cartoon human, and the respondents in the remaining arguments were human characters.

Table 4. The argument interactions occurred between the following groups in the argument episodes in each program category.

<u>Interaction occurred between</u>	<u>Program Categories.</u>					
	AD	AN	CR	DOC	D/M	SIT
strangers	-	-	4.2%	40.0%	-	9.1%
spouses/mates	-	100%	8.3	40.0	25.0	9.1
direct family	-	-	16.7	-	37.5	27.3
in-laws	-	-	4.2	-	-	18.2
family extended	-	-	-	-	-	9.1
friends	-	-	4.2	-	12.5	18.2
neighbours	-	-	-	-	12.5	-
colleagues/coworkers	100%	-	41.7	20.0	12.5	9.1
public officials and others	-	-	4.2	-	-	-
police and others	-	-	16.7	-	-	-
	100%	100%	100%	100%	100%	100%

(e.g. In documentaries 40% of the arguments occurred between strangers and between spouses/mates, and 20% occurred between colleagues/coworkers.)

Both situation comedies and crime shows depicted a wider spectrum of groups interacting in conflict than any of the other program categories. In all program categories (with the exception of animated shows), arguments between colleagues and coworkers were portrayed (100% in AD, 41.7% in CR, 20.0% in DOC, 12.5% in D/M and 9.1% in SIT); also, in all the programs (except adventure shows) arguments occurred between spouses/mates (100% in AN, 8.3% in CR, 40.0% in DOC, 25% in D/M and 9.1% in SIT).

Table 5. The mode of abuse in the argument episodes in each program category.

<u>Mode of Abuse</u>	Program Categories					
	AD	AN	CR	DOC	D/M	SIT
sarcasm	-	-	4.2% (1)	20.0% (1)	-	9.1% (1)
ridicule	-	-	4.2 (1)	-	-	18.2 (2)
accusation/blame	100 (1)	100 (1)	87.5 (21)	80.0 (4)	100 (8)	72.7 (8)
no abuse	-	-	4.2 (1)	-	-	-
	100%	100%	100%	100%	100%	100%

The number in parentheses indicates the actual number of argument episodes which involved that particular mode of abuse.

In all program categories in which separate arguments were coded, the most usual mode of abuse was accusation and blame.

Situation comedies and crime shows portrayed the largest variety of modes of abuse.

Table 6. The role of comedy in the arguments in each program category.

<u>Context</u>	Program Categories.					
	AD	AN	CR	DOC	D/M	SIT
no double context	100%	100%	95.8%	100%	87.5%	9.1%
double context (comedy present)	-	-	4.2	-	12.5	90.9

The majority of all arguments coded did not occur in a double context, with the notable exception of arguments in situation comedies, where comedy was usually involved.

Table 7.

Methods portrayed for resolving conflict in all argument episodes coded in each program category.

Program Categories.

Methods of resolution

	AD	AN	CR	DOC	D/M	SIT
arbitration	-	-	4.2% (1)	-	-	18.2% (2)
deflection	-	-	-	20.0 (1)	-	9.1 (1)
constructive resolution	-	-	8.3 (2)	-	37.5 (3)	18.2 (2)
compliance to an equal	-	100 (1)	-	40.0 (2)	25.0 (2)	9.1 (1)
compliance to an authority	-	-	50.0 (12)	-	-	18.2 (2)
conflict suspended	100 (1)	-	37.5 (9)	40.0 (2)	37.5 (3)	27.3 (8)
	100%	100%	100%	100%	100%	100%

Note: The numbers in parentheses represent the total number of argument episodes in the program categories which involved that mode of resolution.

eg.: 37.5% of the arguments in drama/medical shows portrayed a constructive resolution to the argument, also 37.5% portrayed that the conflict was suspended, and 25% portrayed compliance to an equal.

In program categories AD, DOC, D/M and SIT the major method of resolution portrayed was to suspend the conflict (100%, 40%, 37.5% and 27.3% respectively). In crime shows the usual method of resolution was compliance to an authority. In animated programs the only argument coded portrayed compliance to an equal.

Table 8. The proportion of motivation categories for ARGUMENT episodes coded in long form in each program category.

<u>Motivation</u>	Program Categories.					
	AD	AN	CR	DOC	D/M	SIT
<u>Gain: Hedonic</u>						
Power or political status	-	-	5.6% (1)	-	-	-
Prestige; self-esteem	-	-	11.1 (2)	-	-	50.0 (2)
Loved ones	-	-	5.6 (1)	50.0 (3)	-	-
<u>Avoid Losing: Hedonic</u>						
Material gain	-	-	-	-	-	25.0 (1)
Prestige; self-esteem	-	100 (1)	11.1 (2)	-	60.0 (3)	25.0 (1)
Personal pleasure	-	-	-	-	20.0 (1)	-
Survival	-	-	11.1 (2)	-	-	-
Loved Ones	-	-	5.6 (1)	16.7 (1)	-	-
<u>Avoid Losing: Ethical</u>						
Social contract legal	-	-	50.0 (9)	-	-	-
Moral obligation to someone	-	-	-	33.3 (2)	20.0 (1)	-
Moral obligation to self	100 (1)	-	-	-	-	-
	100%	100%	100%	100%	100%	100%
Total number of motivations coded for each program category.	1	1	18	6	5	4

Table 8.

The motivation data were obtained only when the long coding format was used, thus fewer argument motivations (35) than argument episodes (50), were coded (15 of the latter were coded in the short form). Only the initiator's motivations, etc. were coded, except for the outcome of the conflict (see Table 15). Across the program categories a variety of motives were portrayed. As expected, the predominant motivation in crime shows was legally maintaining the social contract (50%). In documentaries (50%) and animated shows (100%) it was the gain of loved ones (50%). In drama/medical programs the avoidance of losing prestige and self-esteem were the major motives (50%) and in situation comedies, the gain of prestige and self-esteem (50%). In adventure programs, moral obligation to self was the motivation portrayed (100%).

Table 9.

The proportions of the "means used to achieve a goal", for ARGUMENT episodes in each program category.

Means Used	Program Categories.					
	AD	AN	CR	DOC	D/M	SIT
Persuasian/caution	-	-	44.4%	66.7%	80.0%	-
Intimidation/threat blackmail	-	-	22.2	16.7	-	-
Directly attack	100%	100%	22.2	16.7	20.0	100%
Passive aggression	-	-	11.1	-	-	-
	100%	100%	100%	100%	100%	100%

In AD, AN and SIT, attack directly was the only means portrayed to achieve a goal; in CR, DOC and D/M the usual means portrayed were persuasion or caution (44.4%, 66.7% and 80% respectively). Passive aggression was portrayed only in CR shows as the means to achieve a goal (11.1%).

Table 10.

The provocation for engaging in the argument; the proportions for each program category.

<u>Provocation</u>	Program Categories.					
	AD	AN	CR	DOC	D/M	SIT
<u>To Self</u>						
Physical	100%	-	-	-	-	-
Psychological insult derogation, or threat to honour or prestige	-	100	6.7	-	60.0	75.0
Security	-	-	22.2	-	-	25.0
<u>To Others</u>						
(i) <u>Friends</u>						
physical	-	-	-	16.7	20.0	-
psychological	-	-	-	16.7	-	-
security	-	-	5.6	-	-	-
(ii) <u>Family</u>						
physical	-	-	-	16.7	-	-
psychological	-	-	-	16.7	20.0	-
security	-	-	22.2	-	-	-
(iii) <u>Society</u>						
physical	-	-	-	16.7	-	-
security	-	-	33.3	16.7	-	-
	100%	100%	100%	100%	100%	100%

In AN, D/M and SIT, the main provocation to argue was a psychological threat to self. The provocation in CR shows was overwhelmingly involved with security (83.3%); ie., 33.3% security to society, 22.2% security to family and self, and 5.6% security to friends.

Table 11.

The emotional attitude of the initiators for each program category.

<u>Emotional Attitude</u>	Program Categories.					
	AD	AN	CR	DOC	D/M	SIT
Fear/anxiety	-	-	-	33.3%	20.0%	-
Anger/hate	100%	100%	55.6	50.0	80.0	100%
Rational cold	-	-	44.4	-	-	-
general anxiety, concern and frustration	-	-	-	16.7	-	-
	100%	100%	100%	100%	100%	100%

In all categories the usual emotional attitudes (and in AD, AN, and SIT the only one portrayed) were anger and hate. Rational, cold emotions were also portrayed quite frequently in crime shows (44.4%).

Table 12.

The explicit justifications portrayed for arguments in each program category.

<u>Explicit Justification</u>	Program Categories.					
	AD	AN	CR	DOC	D/M	SIT
No justification	-	100%	33.3%	66.7%	80.0%	100%
Self defence	100%	-	5.6	-	-	-
Moral	-	-	-	33.3	-	-
Legal (Contractual obligation)	-	-	11.1	-	-	-
Following orders (contractual)	-	-	16.7	-	-	-
Protection of innocent	-	-	27.8	-	20.0	-
Treated unfairly	-	-	5.6	-	-	-
	100%	100%	100%	100%	100%	100%

In most argument episodes there was no explicit justification given for the conflict, however, in crime shows some kind of explicit justification was given in the majority of argument episodes, i.e. protection of the innocent (27.8%), following orders (16.7%), legal (contractual obligation, 11.1%), self-defence and treated unfairly (both 5.6%).

Table 13.

The implicit justifications portrayed for arguments
in each program category.

<u>Implicit Justification</u>	Program Categories.					
	AD	AN	CR	DOC	D/M	SIT
No justification	-	-	27.8%	50.0%	60.0%	25.0%
Self defence	-	100%	5.6	-	-	25.0
Moral	-	-	11.1	-	20.0	-
Legal	-	-	22.2	-	-	-
Avenge/Revenge	100%	-	5.6	-	-	-
Protection of innocent	-	-	11.1	33.3	-	-
Treated unfairly	-	-	11.1	16.7	20.0	50.0
Duty to help friend and family	-	-	5.6	-	-	-
	100%	100%	100%	100%	100%	100%

Implicit justifications were present more often than explicit justifications (Table 12). As before, crime shows portrayed the largest variety of implicit justifications.

Table 14.

The portrayal of outcomes of conflict in each program category.

Outcome of conflict	Program Categories.					
	AD	AN	CR	DOC	D/M	SIT
(I) <u>Winner</u>						
through own aggression	-	-	12.5%	25.0%	10.0%	-
Through no aggression	-	-	15.0	16.7	-	-
(II) <u>Loser</u>						
Through own aggression	-	-	-	8.3	-	-
Through aggression of others	-	-	5.0	8.3	10.0	-
Through no aggression	-	-	12.5	33.3	-	-
No clear outcome	100%	100%	55.0	8.3	80.0	100%
	100%	100%	100%	100%	100%	100%

Note: On the whole no clear outcome was portrayed for the participants, except in documentaries where the major outcome was being a loser through no aggression.

Table 15.

The total proportions and actual numbers of initiators and respondents in the argument episodes.

<u>Character</u>	<u>Total proportion of all argument episodes</u>	<u>Actual number of episodes.</u>
Human initiator	98.0%	49
Human responder	98.0	49
Cartoon human initiator	2.0	1
Cartoon human responder	2.0	1

Of all the argument episodes coded (50), 98% involved human initiators and respondents, and the remaining 2% (1 episode) involved a cartoon human initiator and a cartoon human respondent.

Table 16

Total proportions and actual numbers of categories of people involved in arguments.

<u>Interaction occurred between</u>	<u>Actual number of episodes</u>	<u>Total proportion of all argument episodes</u>
strangers	4	8.0%
spouses/mates	8	16.0
direct family	10	20.0
in-laws	3	6.0
family extended	1	2.0
friends	4	8.0
neighbours	1	2.0
colleagues/coworkers	14	28.0
public officials and others	1	2.0
police and others	4	8.0
	50	100%

28% of the argument episodes coded involved conflict between colleagues and coworkers. Conflict within the direct family also occurred quite frequently (20%; 36% when spouses/mates are included).

Table 17

The total proportions and actual numbers of the mode of abuse for all argument episodes.

<u>Mode of abuse</u>	<u>Actual number</u>	<u>Total proportion of all argument episodes</u>
sarcasm	3	6.0%
ridicule	3	6.0
accusation/blame	43	86.0
no abuse	1	2.0
	50	100%

The overwhelming mode of abuse employed in all the arguments was accusation and blame(86.0%).

Table 18

The total proportions and actual numbers of the context of the argument episodes (presence or absence of comedy).

<u>Context</u>	<u>Actual Numbers</u>	<u>Total proportion of all argument episodes</u>
no double context	38	76.0%
double context (comedy added)	12	24.0
	50	100%

The large majority of arguments did not occur in a double context, i.e., no comedy was involved (76.0%).

Table 19. The total proportions and actual numbers of methods of resolution in the argument episodes.

<u>Method of resolution</u>	<u>Actual Numbers</u>	<u>Total proportion of all argument episodes</u>
arbitration	3	6.0%
deflection	2	4.0
constructive resolution	7	14.0
compliance to an equal	6	12.0
compliance to authority	14	28.0
conflict suspended	18	36.0
	50	100%

For the arguments coded, suspending the conflict was the method of resolution most often portrayed (36.0%) and compliance to authority ranked second (28.0%).

Table 20 The total proportion and actual numbers of motivation categories for all ARGUMENT episodes coded (long form).

<u>Motivation</u>	<u>% of all argument episodes</u>	<u>Actual # of episodes</u>
<u>Gain: Hedonic</u>		
Power or political status	2.9%	1
Prestige; self-esteem	11.4	4
Loved ones	11.4	4
<u>Avoid Losing: Hedonic</u>		
Material gain	2.9	1
Prestige; self-esteem	20.0	7
Personal pleasure	2.9	1
Survival	5.7	2
Loved ones	5.7	2
<u>Avoid Losing: Ethical</u>		
Social contract (legal)	25.7	9
Moral obligation to someone	8.6	3
Moral obligation to self	2.9	1
	100%	35

The avoidance of losing the legal social contract was the motivation for argument most frequently portrayed (25.7% of all the long form argument episodes coded). The avoidance of losing prestige and self-esteem was also quite frequently portrayed (20.0%).

Table 21. The total proportion and actual numbers of categories of means for all ARGUMENT episodes coded (long form).

<u>Means Used</u>	<u>Total % of argument episodes</u>	<u>Actual # of episodes involved</u>
persuasion/caution	45.7%	16
intimidation/threat/ blackmail	14.3	5
directly attack	34.3	12
passive aggression	5.7	2
	100%	35

For arguments coded in the long form persuasion and caution were most often portrayed as the means to achieve a goal (45.7%), although attacking directly was also portrayed frequently (34.3%).

Table 22.

The provocation for engaging in the argument: the total proportions of all argument episodes, and the actual number of episodes involved.

<u>Provocation</u>	<u>Total %</u>	<u>Actual #</u>
<u>To Self</u>		
Physical	2.9%	1
Psychological Insult derogation honour prestige	28.6	10
security	14.3	5
<u>To Others</u>		
(i) <u>Friends</u>		
physical	5.7	2
psychological	2.9	1
security	2.9	1
(ii) <u>Family</u>		
physical	2.9	1
psychological	5.7	2
security	11.4	4
(iii) <u>Society</u>		
physical	2.9	1
security	20.0	7
	<hr/> 100%	<hr/> 35

A threat to security was the provocation most often portrayed in the arguments coded (48.6%). It included threats to the security of society (20%), self (14.3%), family (11.4%), and friends (2.9%). A psychological threat was also portrayed relatively frequently (28.6%).

Table 23.

The emotional attitude of the initiator of the argument, as total proportion of all argument episodes and actual numbers of episodes.

<u>Emotional Attitude</u>	<u>Total %</u>	<u>Actual #</u>
fear/anxiety	8.6%	3
anger/hate	65.7	23
rational cold	22.9	8
general anxiety concern and frustration	2.9	1
	<hr/> 100%	<hr/> 35

In the majority of argument episodes the initiator was portrayed as having emotional attitudes of anger and hate (65.7%).

Table 24.

The explicit and implicit justifications portrayed as a proportion of the total argument episodes coded, and the actual numbers involved.

<u>Explicit Justification</u>	<u>Total %</u>	<u>Actual #</u>	<u>Implicit Justification</u>	<u>Total %</u>	<u>Actual #</u>
No justification	54.3%	19	No justification	34.3%	12
Self-defence	5.7	2	Self-defence	8.6	3
Moral	5.7	2	Moral	8.6	3
Legal (contractual obligation)	5.7	2	Legal	11.4	4
Following orders (Contractual)	8.6	3	Avenge/Revenge	5.7	2
Protection of innocent	17.1	6	Protection of innocent	11.4	4
Treated unfairly	2.9	1	Treated unfairly	17.1	6
			Duty to help friend or family	2.9	1
	<u>100%</u>	<u>35</u>		<u>100%</u>	<u>35</u>

In the majority of arguments coded neither explicit (54.3%) nor implicit (34.3%) justifications were offered. When justifications were present, the major explicit justification was protection of the innocent (17.1%) and the major implicit justification was being treated unfairly (17.1%).

Table 25.

The outcome of the conflict.

<u>Outcome of Conflict</u>	<u>Total proportion for all participants</u>	<u>Actual Number</u>
(i) <u>Winner</u>		
Through own aggression	12.5%	9
Through no aggression	11.1	8
(ii) <u>Loser</u>		
Through own aggression	1.4	1
Through aggression of others	5.6	4
Through no aggression	12.5	9
No clear outcome	<u>56.9</u>	<u>41</u>
	100%	72

An outcome for each participant in the conflict episode was coded (hence the total is 72 and not 35 as before). For the majority of participants there was no clear outcome (56.9%). When there was a definite outcome, the participants either usually won through their own aggression (12.5%) or lost with no aggression involved (12.5%).

CHAPTER NINE

THEFT

CHAPTER NINE

Table

1. Occurrence of theft (21 episodes) as a percentage of episodes coded (2691) in each program category.
2. The thief categories for all theft episodes coded in each program category.
3. The victim categories for all theft episodes coded in each program category.
4. Depiction of the theft in each program category.
5. Indication of the consequences to the thief in each program category.
6. The consequences to the thief, if specified, for all theft episodes coded in each program category.
7. In each program category, the percentage of theft episodes which indicated the consequences to the victim.
8. The consequences to the victim, if shown, for all theft episodes coded in each program category.
9. The occurrence of theft in the episodes coded.
10. The percentage of thief categories for all theft episodes and the actual number of episodes involved.
11. The percentage of victim categories for all theft episodes and the actual number of episodes involved.
12. The percentage of thefts depicted on the screen, and the actual number of episodes involved.
13. The percentage of theft episodes indicating the consequences to the thief, and the number of episodes involved.
14. The portrayal of consequences to the thief as a percentage of all theft episodes, and the number of episodes involved.
15. The percentage of theft episodes indicating the consequences to the victim, and the number of episodes involved.
16. The portrayal of consequences to the victim as a percentage of all theft episodes, and the number of episodes involved.

If a theft occurred in an episode it was coded separately regardless of whether conflict, aggression, argument, etc. occurred and were coded. Table 1 indicates the percentage of theft episodes in each program category. Adventure shows, drama/medical, game, instructional/religious and music/variety/talk shows portrayed no theft at all. Animated programs ranked the highest for theft (2.0%), followed by crime shows (1.3%), situation comedies (0.8%), children's non-animated shows (0.4%), and documentaries (0.3%). The programs portraying theft will be discussed in detail in their ranked order. Tables 2 to 8 will be referred to in the same order for each individual program category. Because only 21 thefts occurred in the programs coded, any findings based on a breakdown of these thefts (by program category or otherwise) must be considered with caution.

In animated shows (category AN) 7 thefts were portrayed in 354 episodes. All the thefts were committed by a single thief (100% - Table 2) against a single victim (85.7% - Table 3). All of the thefts were shown on the screen (100% - Table 4). Although, usually no consequences to the thief were indicated (71.4% - Table 5), when consequences were portrayed the depiction was of the thief being caught (28.6% - Table 6). Similarly, no consequences were specified for the majority of the victims of theft (85.7% - Table 7). The only consequence portrayed was that one victim caught the thief.

In crime shows, thefts were most often perpetrated by a single thief (50%) against an unknown victim (40%), and these thefts were usually shown on the screen (80%). Contrary to the finding for animated programs, consequences to the thief were usually portrayed (50%); the most frequent consequence was to be caught. For victims however, no consequences were the norm (80%); calling the police (10%), and being killed (10%) were the only two specific consequences both to the thief and to the victim in comparison with the theft episodes in other program categories (Tables 6 and 8).

Two thefts were coded in situation comedies. One was committed by a group of thieves and in the other the thief was unknown. One theft was against a single victim and the second was against a group of victims. One theft was shown on the screen and the other was not. In one episode the thief turned himself in, while no consequences were indicated in the second. Both showed the consequences to the victim, one caught the thief or had his money returned and the other installed a burglar alarm.

The theft episode coded in children's non-animated programs (1 in 263 episodes) portrayed, on the screen (100% - Table 4), a single thief (100% - Table 2) stealing from a single victim (100% - Table 3) and no consequences to the thief or victim were indicated (Tables 5 and 7).

In the documentaries coded, again only one theft was portrayed (1 in 343 episodes). The thief and victim were alone (Tables 2 and 3), and the theft was shown on the screen (Table 4). No consequences were indicated for either the thief or the victim (Tables 5 and 7).

The data in Tables 9 to 16 can be employed in providing a profile of the thefts that occurred on television during the two weeks when the programs were taped. It is immediately apparent that not many thefts were portrayed (21 - Table 9). These thefts were usually perpetrated by a single thief (66.7% - Table 10) against a single victim (57.14% - Table 11). It is interesting to note that more victims were portrayed as unknown (19.05% - Table 11), than thieves (9.5% - Table 10). The majority of thefts were shown on the screen (85.7% - Table 12). Consequences to the thief were portrayed slightly more than not (52.4% in comparison to 47.6% - Table 13); these consisted mainly of the thief being caught (28.6% - Table 14). On the other hand, it was usual that no consequences to the victim were portrayed (76.2% - Table 15). Of those few that were, catching the thief or having the money returned were portrayed more often (9.5% - Table 16).

Table 1.

Occurrence of theft (21 episodes) as a percentage of episodes coded (2691) in each program category.

Theft	Program Categories.									
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
Yes	-	2.0% (7)	0.4% (1)	1.3% (10)	0.3% (1)	-	-	-	-	0.8% (2)
No	100%	98.0	99.6	98.7	99.7	100%	100%	100%	100%	99.2
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Total number of episodes in each program category.	232	354	263	797	343	181	49	140	94	238

Note: The number in parentheses indicates the number of thefts that occurred in each program category. For example, 10 instances of theft occurred in crime shows, that is, in 1.3% of all episodes coded in crime shows theft occurred.

In AD, D/M, GA, I/R and M/V/T no thefts occurred; crime shows portrayed the highest number of thefts (10), though animated shows portrayed the highest percentage (2.0%). Of the 2691 episodes coded, theft occurred only in 0.8% (i.e. 21/2691). See table 9.

Table 2.

The Thief categories for all theft episodes coded in each program category.

Thief	Program Categories.				
	AN	CH	CR	DOC	SIT
Single	100% (7)	100% (1)	50.0% (5)	100% (1)	-
Group	-	-	40.0 (4)	-	50.0 (1)
Unknown	-	-	10.0 (1)	-	50.0 (1)
	100%	100%	100%	100%	100%
Total number of episodes involving theft	7	1	10	1	2

The number in parentheses represents the actual number of episodes involving theft in each program category.

The majority of thefts were performed by a single thief, except in situation comedies where one theft was committed by a group of thieves and in the other the thief was unknown.

Table 3.

The victim categories for all theft episodes coded in each program category.

Victim	Program Categories.				
	AN	CH	CR	DOC	SIT
Single	85.7% (6)	100% (1)	30.0% (3)	100% (1)	50.0% (1)
Group	14.3 (1)	-	30.0 (3)	-	50.0 (1)
Unknown	-	-	40.0 (4)	-	-
	100%	100%	100%	100%	100%

e.g.: In crime shows, there was a single victim in 30.0% of the theft episodes; a group of victims in 30.0% of the episodes, and the victim was unknown in 40.0% of the episodes.

The majority of thefts were perpetrated against single victims, except in crime shows where in 40% of the thefts the victims were unknown.

Table 4.

Depiction of the theft in each program category.

Program Categories.					
Theft	AN	CH	CR	DOC	SIT
Off screen	-	-	20.0%	-	50.0%
On screen	100%	100%	80.0%	100%	50.0%
	100%	100%	100%	100%	100%

e.g.: In crime shows, 80% of the thefts were shown and 20% were not shown.

The theft was usually shown on the screen, and only in situation comedies and crime shows was this not always the case.

Table 5.

Indication of the consequences to the thief in each program category.

Program Categories.					
Consequences to the thief indicated	AN	CH	CR	DOC	SIT
Yes	28.6% (2)	-	80.0% (8)	-	50.0% (1)
No	71.4 (5)	100 (1)	20.0 (2)	100 (1)	50.0 (1)
	100%	100%	100%	100%	100%

e.g.: In animated programs, consequences to the thief were indicated in 28.6% of the thefts, and not indicated in 71.4%.

On the whole no consequences to the thief were indicated, except in crime shows where the majority of thefts (80%) portrayed some consequences to the thief.

Table 6.

The consequences to the thief, if specified, for all theft episodes coded in each program category.

Consequences to the thief	Program Categories.				
	AN	CH	CR	DOC	SIT
None	71.4%	100%	20.0%	100%	50.0%
Caught	28.6	-	40.0	-	-
Injured	-	-	10.0	-	-
Turns self in	-	-	-	-	50.0
Convicted and sentenced	-	-	10.0	-	-
Killed	-	-	10.0	-	-
Mixed (1 thief apprehended, 1 thief killed)	-	-	10.0	-	-
	100%	100%	100%	100%	100%

e.g.: 71.4% of the thefts in animated programs did not specify any consequences to the thief. In the remaining theft episodes the thief was caught (28.6%).

Usually no consequences to the thief were specified, except in crime shows where a variety of consequences were portrayed; as expected, catching the thief was the usual consequence (40%).

Table 7.

In each program category, the percentage of theft episodes which indicate the consequences to the victim.

Consequences to the victim indicated	Program categories.				
	AN	CH	CR	DOC	SIT
Yes	14.3%	-	20.0%	-	100%
No	85.7	100	80.0	100	-
	100%	100%	100%	100%	100%

e.g.: 85.7% of the theft episodes in animated programs did not indicate any consequences to the victim, therefore the remaining 14.3% did indicate some consequence.

In all categories, except SIT, there were usually no consequences to the victim specified (85.7%, 100%, 80.%, 100% in AN, CH, CR. DOC respectively).

Table 8.

The consequences to the victim if shown, for all theft episodes coded in each program category.

Consequences to the victim	Program Categories.				
	AN	CH	CR	DOC	SIT
Not shown	85.7%	100%	80.0%	100%	-
Call the police	-	-	10.0	-	-
Catch the thief, or money returned	14.3	-	-	-	50.0
Install burglar alarm	-	-	-	-	50.0
Killed.	-	-	10.0	-	-
	100%	100%	100%	100%	100%

e.g.: 85.7% of the theft episodes in animated programs did not portray any consequences to the victim. In the remaining episodes, 14.3%, the victim was shown catching the thief.

Usually no consequences to the victim were specified, except in situation comedies, where catching the thief and taking some action (i.e. installing a burglar alarm) were shown.

Table 9.

The occurrence of theft in the episodes coded.

Occurrence of theft	Actual number of theft episodes	Percentage for all episodes coded.
Yes	21	0.8%
No	2670	99.2
	2691	100%

0.8% of all episodes coded (2691) portrayed a theft, while in the remaining 99.2% no theft was portrayed.

Table 10.

The percentage of thief categories for all theft episodes and the actual number of episodes involved.

Thief	Actual number of theft episodes	Percentage of all <u>THEFT</u> episodes coded.
Single	14	66.7%
Group	5	23.8
Unknown	2	9.5
	21	100%

e.g.: 66.7% of all theft episodes (21) portrayed a single thief.

The majority of thefts were portrayed as being committed by a single thief.

Table 11

The percentage of victim categories for all theft episodes and the actual number of episodes involved.

Victim	Actual number of theft episodes	Percentage of all <u>THEFT</u> episodes coded.
Single	12	57.14%
Group	5	23.81
Unknown	4	19.05
	21	100%

e.g.: 19.05% of the theft episodes portrayed the victim as being unknown.

The majority of thefts were perpetrated against a single victim, however, there was a higher percentage of unknown victims (19.05%) than unknown thieves (9.5% - Table 10).

Table 12.

The percentage of thefts depicted on the screen, and the actual number of episodes involved.

Theft	Actual number of episodes	Percentage of all <u>THEFT</u> episodes.
Off screen	3	14.3%
On screen	18	85.7
	21	100%

e.g.: 14.3% of all theft episodes coded did not show the theft being committed.

The majority of thefts committed were portrayed on the screen (85.7%).

Table 13.

The percentage of theft episodes indicating the consequences to the thief, and the number of episodes involved.

Consequences to thief indicated	Actual number of episodes	Percentage of all <u>THEFT</u> episodes.
Yes	11	52.4%
No	10	47.6
	21	100%

Only slightly more theft episodes portrayed any consequences to the thief (52.4%), than did not (47.6%).

Table 14.

The portrayal of consequences to the thief as a percentage of all theft episodes, and the number of episodes involved.

Consequences to the thief specified	Actual number of episodes.	Percentage for all <u>THEFT</u> episodes.
None	10	47.6%
Caught	6	28.6
Injured	1	4.8
Turns self in	1	4.8
Convicted and sentenced	1	4.8
Killed	1	4.8
Mixture (killed and apprehended)	1	4.8
	21	100%

For the 52.4% of episodes portraying a consequence to the thief, the usual consequence was for the thief to be caught (28.6%).

Table 15.

The percentage of theft episodes indicating the consequences to the victim, and the number of episodes involved.

Consequences to the victim indicated	Actual number of episodes.	Percentage for all <u>THEFT</u> episodes.
Yes	5	23.8%
No	16	76.2
	21	100%

Usually no consequences to the victim were indicated (76.2%).

Table 16

The portrayal of consequences to the victim as a percentage of all theft episodes, and the number of episodes involved.

Consequences to the victim	Actual number of episodes.	Percentage for all <u>THEFT</u> episodes.
Not shown	16	76.2%
Call the police	1	4.8
Catch the thief, or money returned	2	9.5
Install burglar alarm	1	4.8
Killed	1	4.8
	21	100%

Consequences to a victim was portrayed in 23.8% of the theft episodes coded.

CHAPTER TEN

DESTRUCTION OF PROPERTY

CHAPTER TEN

Table

1. The occurrence of destruction of property in each program category.
2. The portrayal of the modes of destruction of property in each program category.
3. The intentionality of the destruction in each program category.
4. Destruction of property as a percentage of all the episodes coded, and the number of episodes involved.
5. The modes of destruction portrayed as a percentage of the destruction episodes, and the number of episodes involved.
6. The intentionality of the property destruction as a percentage of the destruction episodes, and the number of episodes involved.

The destruction of property was coded separately whether aggression, arguments, conflicts, etc. occurred or not. The mode of destruction and the intentionality were coded. Table 1 indicates the percentage of episodes in each program category involving destruction of property; animated shows ranked first with 5.9% of the episodes coded in this category portraying property destruction, documentaries ranked second with 3.5%, children's non-animated programs ranked third with 2.7%, crime shows ranked fourth with 2.1%, adventure shows ranked fifth with 1.7%, drama and medical programs ranked sixth with 1.1% and situation comedies ranked seventh with 0.4%. Game, instructional/religious, and music/variety/talk shows did not portray any destruction of property. The programs will be discussed in detail in their ranked order.

In animated programs there were 21 episodes recorded involving destruction of property. The usual mode of destruction was the body (42.9% - Table 2). "Cartoon destruction vehicles" were also portrayed quite frequently (28.6%). The majority of the destruction was portrayed as intentional (71.4% - Table 3).

In documentaries the most frequently portrayed modes of destruction included were the use of tanks and artillery (58.3% - Table 2). This result is not surprising as one of the documentaries coded was "The War Years". The destruction was overwhelmingly portrayed as intentional (91.7% - Table 3).

Children's non-animated programs portrayed the body as the major mode of destruction (42.9%). Fire was also depicted quite frequently (28.6%). The destruction was portrayed equally as intentional (42.9%) and unintentional (42.9%). The intentionality was unclear in the remaining episodes (14.3%).

In crime shows there were 18 episodes coded involving destruction of property, and a number of methods were portrayed. Although the body was depicted most frequently (27.8%), the use of explosives (22.2%) and a car or truck (22.2%) were also common. Property destruction was almost always conducted intentionally, (88.9% - Table 3).

In adventure shows there were four destruction of property episodes coded, and each one portrayed a different mode. These were the body, an axe, fire, and lock breaking tools (Table 2). In two of these episodes the destruction was intentional and in the two it was not (Table 3).

In the drama and medical category there was only one episode of property destruction coded, occurring in the show "Medical Centre". The mode used was the body and the destruction was intentional.

In situation comedies, again, only one destruction of property episode was recorded and this occurred in the show "Phyllis". In this episode a door was broken down because it was thought that a person inside was committing suicide; the mode used was the body and the destruction was thus intentional.

Tables 4, 5, and 6 provide information as to how the destruction of property was portrayed across all the programs coded. It is apparent that destruction of property did not occur very often (2.4% of all episodes coded - Table 4). The major mode of destruction was the body (32.8% - Table 5), however, quite a large variety of methods were portrayed (17 categories in all). The destruction was usually portrayed as intentional (76.6% - Table 6).

TABLE 1

The occurrence of destruction of property in each program category

	<u>P r o g r a m</u>					<u>C a t e g o r i e s</u>				
	AD	AN	CH	CR	DOC	D/M	GA	I/R	M/V/T	SIT
Destruction of property										
% of episodes with no destruction of property	98.3	94.1	97.3	97.9	96.5	98.9	100	100	100	99.6
% of episodes portraying destruction of property	1.7 (4)	5.9 (21)	2.7 (7)	2.1 (17)	3.5 (12)	1.1 (2)	- (0)	- (0)	- (0)	0.4 (1)
Total number of episodes in each program category	232	354	263	797	343	181	49	140	94	238

e.g. In adventure shows 98.3% of the episodes coded did not portray any destruction of property, the remaining 1.7% did.

The greatest percentage of episodes involving destruction of property occurred in animated programs (5.9%); programs in categories GA, I/R and M/V/T did not portray any destruction of property.

TABLE 2 The portrayal of the modes of destruction in each program category.

Mode of Destruction	AD	AN	CH	CR	DOC	D/M	SIT
Body	25.0% (1)	42.9% (9)	42.9% (3)	27.8% (5)	8.3% (1)	100% (1)	100% (1)
Axe	25.0 (1)	-	-		8.3 (1)	-	-
Crane	-	4.8 (1)	-	-	-	-	-
Ray Gun	-	9.5 (2)	-	-	-	-	-
Explosives	-	-	-	22.2 (4)	8.3 (1)	-	-
Knife	-	-	-	5.6 (1)	-	-	-
Car/Truck	-	9.5 (2)	-	22.2 (4)	-	-	-
Boulder	-	4.8 (1)	-	-	-	-	-
Symbols	-	-	14.3 (1)	-	-	-	-
Fire	25.0 (1)	-	28.6 (2)	-	-	-	-
Lock Breaking Tools	25.0 (1)	-	-	-	-	-	-
Rifle	-	-	-	5.6 (1)	16.7 (2)	-	-
Tanks/Artillery	-	-	-	-	58.3 (7)	-	-
Grenade	-	-	-	5.6 (1)	-	-	-
Cartoon Destruction Vehicle	-	28.6 (6)	-	-	-	-	-
Hammer	-	-	-	5.6 (1)	-	-	-
Unknown	-	-	14.3 (1)	5.6 (1)	-	-	-
	100%	100%	100%	100%	100%	100%	100%

cont'd...

Table 2 (cont'd)

	AD	AN	CH	CR	DOC	D/M	SIT
Total number of episodes with destruction of property	4	21	7	18	12	1	1

e.g., In documentary episodes involving destruction of property, tanks and artillery were depicted as the mode of destruction in 58.3% of the episodes, a rifle in 16.7%, explosives in 8.3%, an axe in 8.3%, and the body in the remaining episodes (8.3%).

In animated shows, crime shows and documentaries a variety of modes of destruction were portrayed. The body was the major mode of destruction in all shows except documentaries where tanks and artillery were in the majority. (body: AD, 25.0%; AN, 42.9%; CH, 42.9%; CR, 27.8%; D/M, 100%; SIT 100%; Tanks and artillery DOC 58.3%).

TABLE 3. The intentionality of the destruction in each program category.

Destruction was Intentional	<u>P r o g r a m C a t e g o r i e s</u>						
	AD	AN	CH	CR	DOC	D/M	SIT
No	50.0%	28.6%	42.9%	11.1%	83%	-	-
Yes	50.0	71.4	42.9	88.9	91.7	100	100
Unclear	-	-	14.3	-	-	-	-
	100%	100%	100%	100%	100%	100%	100%

e.g. In children's non-animated programs, 42.9% of the destruction of property was not intentional, 42.9% was intentional and in 14.3% of the episodes the intentionality was unclear.

The majority of the destruction of property was conducted intentionally.

TABLE 4. Destruction of property as a percentage of all the episodes coded, and the number of episodes involved

Destruction of Property	Actual Number of Episodes	Percentage of all episodes coded
No	2627	97.6%
Yes	64	2.4
	2691	100%

2.4% of all episodes coded (2691) portrayed destruction of property.

TABLE 5 The modes of destruction portrayed as a percentage of the destruction episodes, and the number of episodes involved.

Mode of Destruction	Actual number of episodes	Percentage of the total number of destruction episodes
body	21	32.8%
axe	2	3.1
crane	1	1.6
ray gun	2	3.1
explosives	5	7.8
knife	1	1.6
car/truck	6	9.4
boulder	1	1.6
cymbals	1	1.6
fire	3	4.7
lock-breaking tools	1	1.6
rifle	3	4.7
tanks/artillery	7	10.9
grenade	1	1.6
cartoon destruction vehicles	6	9.4
hammer	1	1.6
unknown	2	3.1
	64	100%

e.g. 32.8% of the destruction episodes coded (64) portrayed the body as the mode, 10.9% depicted tanks and artillery as the mode, etc.

The major method of the destruction of property was the body, with tanks and artillery (10.9%), cartoon destruction vehicles (9.4%) and a car/truck (9.4%) being portrayed quite frequently.

TABLE 6

The intentionality of the property destruction as a percentage of the destruction episodes, and the number of episodes involved.

Destruction was Intentional	Actual Number of Episodes	Percentage of Destruction episodes
No	14	21.9%
Yes	49	76.6
Unclear	1	1.6
	64	100%

The majority of property destruction was portrayed as intentional.

CHAPTER ELEVEN

COMPARISON OF CANADIAN AND
UNITED STATES PROGRAMMING

CHAPTER ELEVEN

Table

1. Comparison of programs produced in Canada and the U.S.A.
2. Comparison of programs taped from CBC and programs taped from other channels.

The portrayal of aggression in Canadian programming was of particular interest in this research project since most previous research, and all of Gerbner's work, has been restricted to U.S. programming. Unfortunately, comparisons between Canadian and U.S. programming are not necessarily straightforward. One approach would be to compare production sources. Of the 109 programs in our sample, 24 were produced in Canada, 83 in the U.S.A., and two in other countries. Thus, one could compare the depiction of aggression in the 24 Canadian-produced programs with that for the 83 U.S.-produced programs. However it is important to realize that crime shows, which ranked highest of the program categories on aggression, comprised a larger proportion of the U.S.-produced sample (24.1%) than of the Canadian-produced sample (4.2%). Indeed, there is only one Canadian-produced crime show (Sidestreet). Similarly, animated programs made up 10.8% of the U.S. sample, but there were no Canadian-produced animated programs among those analyzed. Thus it could be argued that comparisons involving average Canadian and U.S. data are biased, and only comparisons for program category data are legitimate. However, the fact that there exists only one Canadian-produced crime show and there were no Canadian-produced animated shows in the program sample is probably not happenstance, but is in itself information about the portrayal of aggression in Canadian programming. Some comparative data for Canadian-produced and U.S.-produced programs are given in Table 1 and are discussed below.

A second approach to comparing Canadian and U.S. content would be to compare the "media diets" available to Canadians via CBC, CTV, other Canadian channels, and U.S. channels. We have not yet completed such an analysis, which requires that programs be categorized according to the channels on which they were shown, not just the ones from which they were taped (the same program is often aired on several different channels over a two-week period). A somewhat simpler (and cruder) approach would be to compare programs in the sample according to the channels from which they were videotaped. Such an analysis was carried out,

comparing programs taped from CBC with, a) all other programs; b) those taped from ABC, CBS, and NBC; and c) those taped from CTV. The results are presented in Table 2 and discussed below.

Production Source Comparisons

A comparison of Canadian and U.S. programming according to production source is outlined in Table 1. In the first two columns of that table, findings are given for all 24 Canadian-produced and 83 U.S.-produced programs. On the average, Canadian-produced programs contained proportionately fewer episodes involving aggression (18.9% versus 22.7%), conflict (5.3% versus 7.3%), and harm to self (0.2% versus 2.4%) than U.S.-produced programs. Canadian-produced programs contained proportionately more episodes containing no conflict (72.9% versus 68.5%) and argument (3.0% versus 1.5%). In terms of duration, less time in Canadian-produced programs was spent depicting aggression (5.2% versus 7.6%) and build-up to aggression (suspense; 0.3% versus 3.4%), and thus less total time was concerned with aggression (5.5% versus 11.0%) than in U.S.-produced programs. There was also less time in the lead-ins to the Canadian-produced programs spent in depicting aggression (5.7% versus 13.6%). Time spent depicting arguments was equal for Canadian- and U.S.-produced programs (1.6%). These findings indicate that on the average, Canadian-produced programs contained less aggressive content than U.S.-produced programs. Three of the findings deserve further comment.

Arguments were coded only if they were not superseded by conflict or aggression. That there were proportionately more Canadian- than U.S.-produced episodes involving argument but proportionately fewer episodes involving conflict and aggression indicates that there was more portrayal in Canadian-produced programs of mild forms of conflict. Further, since the proportionate duration of arguments was the same for both Canadian- and U.S.-produced programs but there were proportionately more arguments in the programs produced in Canada, the arguments portrayed on Canadian programs were on the average shorter in duration than those in U.S. programs.

The second point in Table 1 deserving general comment centres on the proportionate duration of build-up to aggression (suspense). This does not refer to general suspense in a program ("whodunnit"), but to a specific technique in which the audience is prepared for an aggressive event which almost invariably follows. For example, the audience may be allowed to see an assassin with a rifle who is stealthily creeping up on his or her unsuspecting victim. Members of the audience know that the assassin will act aggressively toward the victim and are kept on the edge of their chairs waiting for the precise moment of aggression. This technique increases the amount of time in a program devoted specifically to aggressive content without increasing the actual amount of time spent in showing aggressive behaviour. And, as indicated in Table 1, this technique was used much less in Canadian-produced than in U.S.-produced programs. The figures for proportionate duration of actual aggression were 5.2% and 7.6% (Canadian-produced programs being slightly lower), but when build-up to aggression was added, the total figures were 5.5% and 11.0%, with the figure for Canadian-produced programs being half that for U.S.-produced programs.

The third point pertaining to the general comparison of Canadian- and U.S.-produced programs concerns the depiction of aggression in program lead-ins (sometimes called "teasers"). The lead-in is presumably intended to catch the audience's attention, interest them in the program about to begin, and keep them tuned in to that program (and channel). Averaging across program categories, there was proportionately more than twice as much aggression in the lead-ins to U.S.- than to Canadian-produced programs (13.6% versus 5.7%). Looked at another way, the proportionate duration of aggression in the lead-ins was comparable to the proportionate duration of aggression and build-up to aggression in the Canadian-produced programs (5.7% and 5.5%, respectively), but was greater for U.S.-produced programs (13.6% and 11.0%, respectively). Aggression in Canadian-produced program lead-ins occurred only in game (proportionate duration 3.7%), music/variety/talk (8.4%), and documentary (35.2%) categories, and was

clearly due largely to the high level of aggression in the lead-ins to the two Canadian-produced documentaries, *Time of the Jackals* and *The War Years*.

Because of the problems discussed above in making production source comparisons across program categories, comparisons were made separately for crime, situation comedy, adventure, and children's programs. The results are shown in Table 1.

The comparison for crime shows involves only the one Canadian-produced program, *Sidestreet*, and thus must be considered with caution. The most interesting finding is that the Canadian-produced program contained more conflict than the U.S.-produced programs (proportions of no-conflict episodes were 44.2% and 61.0%, respectively), but that conflict was of a decidedly milder nature. Proportionately half as many Canadian- as U.S.-produced episodes contained aggression (13.9% versus 27.8%), and the proportionate duration of aggression and build-up to aggression was only slightly more than half that for the U.S. sample (10.05% versus 18.6%). However, there were proportionately twice as many conflict episodes (18.6% versus 9.3%) and more than ten times as many argument episodes (23.3% versus 1.9%) in the Canadian- than in the U.S.-produced sample. The proportionate duration of arguments in the Canadian-produced sample was roughly six times that for the U.S. sample, whereas the proportionate frequency of argument episodes was ten times that for the U.S. sample. Again, it appears that since the difference for frequency is greater than the difference for duration, the arguments in the Canadian sample tended to be shorter. Finally, there was no "teaser" aggression in *Sidestreet*, but 18.6% of the duration of lead-ins to U.S.-produced crime shows was spent portraying aggression. Historically, conflict has been a central theme in most dramatic fiction. It is interesting that conflict was central to the crime shows in our sample produced in both Canada and the U.S.A., but tended to take the form of argument and non-aggressive conflict in the former and aggression in the latter.

As discussed earlier in this report, the aggression depicted in crime shows

tended to be physical in nature, in contrast to the verbal and psychological aggression portrayed in situation comedies. Thus it is interesting to note that whereas on the average Canadian-produced programs contained slightly less aggression than U.S.-produced programs, and the crime show produced in Canada contained substantially less physical aggression than the crime shows produced in the U.S.A., the four Canadian-produced situation comedies (two versions of each of *King of Kensington* and *Excuse my French*) contained slightly more verbal and/or psychological aggression than the 20 U.S.-produced situation comedies.

Specifically, there were slightly more Canadian-produced than U.S.-produced aggressive episodes (42.9% and 39.8%, respectively), conflict episodes (17.9% and 14.2%), and again, more argument episodes (7.1% and 2.8%), for a total of about 10% fewer no-conflict episodes (32.1% and 43.1%). However, the proportionate duration of aggression and build-up to aggression was somewhat greater for the U.S.- than for the Canadian-produced sample (8.6% versus 2.3%), indicating that the verbal and/or psychological aggression in U.S.-produced situation comedies that did occur lasted somewhat longer. The proportionate duration of arguments was comparable (5.1% versus 4.4%) for the two production sources. There was slightly more aggression in the lead-ins to U.S.- than to Canadian-produced situation comedies, although in absolute terms the difference was not substantial.

There were three programs in the Adventure Category produced in Canada (*Beachcombers* and two versions of *Forest Rangers*) and three produced in the United States (*Bionic Woman*, *Six Million Dollar Man*, and *World of Disney*). The Canadian-produced programs contained fewer aggressive episodes than the U.S.-produced shows (12.7% and 17.0%, respectively), substantially more conflict episodes (12.7% and 0.7%), only very slightly more argument episodes (1.6% and 0), and, as was the case for situation comedies, about 10% fewer no-conflict episodes. The pattern for proportionate duration of aggression and build-up to aggression discussed above for crime and situation comedy programs held true for adventures, with the Canadian figure being somewhat lower than the U.S. proportion (2.8% and

10.0%). The proportionate duration of arguments was low for both production sources but slightly higher for Canada than the U.S. (1.3% and 0.3%). There was no aggression in the Canadian-produced lead-ins to adventure shows; 3.1% of the time in the U.S.-produced lead-ins was spent depicting aggression. These findings for the adventure category mirror those for the crime and situation comedy categories, and thus lend weight to the crime show findings which were problematic because there was only one Canadian-produced crime show. In all three categories, conflict occurred in programs produced in both Canadian and the U.S.A., and there were actually fewer episodes containing no conflict produced in Canada than in the U.S.A. However, there was consistently more of the less severe forms of conflict and less of the more severe form of conflict in Canadian-produced programs than in the U.S.-produced programs.

The final production source comparison outlined in Table 1 is for children's (non-animated) programs. There were three children's programs in the sample produced in Canada (two versions of Mr. Dressup, and Tiny Talent Time), and eight produced in the United States (two versions of Electric Company, Land of the Lost, Lost Saucer, two versions of Mr. Rogers, Sesame Street, and Shazam/Isis). The Canadian-produced shows contained no aggression, conflict, argument, harm-to-self, or aggression in lead-ins. The U.S.-produced sample of children's shows had about the same proportion of episodes containing no conflict (84.8%) as the U.S.-produced sample of adventures (82.3%). And, the proportionate duration of aggression and build-up to aggression was also comparable (9.2% for U.S. children's shows, 10.0% for U.S. adventures). There was more aggression depicted in the lead-ins to children's programs (6.8%) than to adventure programs (3.1%) produced in the U.S.A. There were, however, proportionately fewer episodes containing aggression in the U.S.-produced children's shows (12.5%) than in the U.S.-produced adventures (17.0%). Thus it appears that the incidents of aggression which were depicted lasted longer in the U.S. children's shows than in the U.S. adventure shows. It is perhaps surprising that 9.2% of the time in

U.S.-produced children's non-animated shows was spent depicting aggression, and that 14.8% of the episodes contained aggression; that is, although animated children's programs have been the focus of considerable criticism (and deservedly so; the analogous figures are 15.9% and 27.8%), one hears little about other programming aimed at children. Keeping in mind that there were no Canadian-produced animated programs in our sample, our data indicate that Canadian-produced programming popular with children portrays relatively little aggression.

Videotaping Source Comparisons

The second approach to comparing Canadian and U.S. programming was based on videotaping source. As noted earlier, this procedure does not provide data about the "media diets" of people who, for example, have access only to CBC versus those who have access to CTV, ABC, CBS, NBC, or other channels. In Table 2, information about programs taped from CBC; from all channels except CBC; from ABC, CBS, and NBC; and from CTV, is given.

As the first row of Table 2 indicates, the proportions of episodes containing no conflict were very similar for the four comparison groups (68.7% for CBC, 69.4% for all but CBC, 68.6% for ABC, CBS, NBC, and 66.7% for CTV). However, by comparison with the U.S. channels (21.5%), CBC (18.4%) was slightly lower in proportion of aggressive episodes and CTV (27.98%) was slightly higher. CBC was slightly higher in proportion of conflict episodes (9.2% in comparison to 8.1% for the U.S. channels), and CTV was somewhat lower (3.8%). CBC was higher in proportion of argument episodes (3.8%), while CTV (1.6%) and the U.S. channels (1.7%) were comparable. CBC was lower in proportion of harm-to-self episodes (0.5% in comparison to 3.4% for the U.S. channels and 2.4% for CTV). The results for proportionate duration of aggression and build-up to aggression are more striking; the CBC proportion was slightly more than half that for the U.S. channels (5.7% and 10.2%, respectively), and the CTV proportion was even slightly higher (11.9%). The same was true for the proportionate duration of aggression in

the lead-ins (3.6%, 6.4%, and 7.2%, respectively). CBC had proportionately slightly more time spent in arguments (2.5%) than either the U.S. channels (1.6%) or CTV (1.4%), which were comparable. These results follow roughly the same pattern as the comparisons for production sources, but to a lesser degree; programs taped from CBC contained less aggression and slightly more conflict and argument than programs taped from U.S. channels and from CTV, and the latter were roughly comparable to the U.S. channels.

On the basis of the findings described in this chapter, it would appear that Canadian-produced programming and programs shown on CBC contain less aggression than those produced in the United States and/or shown on ABC, CBS, and NBC. More detailed analyses of the ways in which aggression and conflict are portrayed in Canadian and U.S. programming, and further research, are warranted to document this conclusion.

Table 1. Comparison of Programs Produced in Canada and in the U.S.A.

	All programs Canada		U.S.A.		Crime Canada		U.S.A.		Situation Comedy Canada		U.S.A.		Adventure Canada		U.S.A.		Children's Canada		U.S.A.	
Number of Programs	24	83	1	20	4	20	3	3	3	8										
Proportion of episodes containing no conflict	72.9%	68.5%	44.2%	61.0%	32.1%	43.1%	73.0%	82.3%	100%	84.8%										
Proportion of aggressive episodes	18.9	22.7	13.9	27.8	42.9	39.8	12.7	17.0	-	12.5										
Proportion of conflict episodes	5.3	7.3	18.6	9.3	17.9	14.2	12.7	0.7	-	2.7										
Proportion of argument episodes	3.0	1.5	23.3	1.9	7.1	2.8	1.6	-	-	-										
Proportion of episodes containing harm to self	0.2	2.4	-	0.1	-	1.4	-	-	-	2.3										
Proportionate duration of aggression	5.2	7.6	9.2	11.6	2.3	8.1	2.8	5.7	-	5.7										
Proportionate duration of build-up to aggression	0.3	3.4	0.85	7.0	-	0.5	-	4.3	-	3.5										
Proportionate total of aggression and build-up	5.5	11.0	10.05	18.6	2.3	8.6	2.8	10.0	-	9.2										
Proportionate duration of aggression in program lead-in	5.7	13.6	-	18.6	-	2.7	-	3.1	-	6.8										
Proportionate duration of argument	1.6	1.6	12.2	2.1	5.1	4.4	1.3	0.3	-	-										

Note: The proportions of episodes containing no conflict, aggression, conflict, and argument total 100% (give or take 1% for rounding). If aggression occurred, the episode was coded as aggressive, and this superseded conflict and argument, if conflict occurred, the episode was coded for conflict and this superseded argument. Thus no conflict, argument, conflict, and aggression form a continuum.

Table 2. Comparison of Programs Taped from CBC and Programs Taped from other Channels.

	CBC	All But CBC	ABC,CBS,NBC	CTV
Proportion of episodes containing no conflict	68.7%	69.4%	68.6%	66.7%
Proportion of aggressive episodes	18.4	22.8	21.5	27.98
Proportion of conflict episodes	9.2	6.5	8.1	3.8
Proportion of argument episodes	3.8	1.4	1.7	1.6
Proportion of episodes containing harm to self	0.5	2.25	3.4	2.4
Proportionate duration of aggression	4.7%	7.7%	7.0%	9.0%
Proportionate duration of build-up to aggression	.98	3.2	3.2	2.9
Proportionate total of aggression and build-up to aggression	5.7	10.9	10.2	11.9
Proportionate duration of arguments	2.5	1.4	1.6	1.4
Proportionate duration of aggression in program lead-in	3.6	8.1	6.4	7.2
Number of programs	26	83	37	19

CHAPTER TWELVE

SUMMARY OF SELECTED FINDINGS

The data obtained in this content analysis of 109 entertainment television programs are so extensive that analyses could continue for several months, if not years. The ten chapters of findings in this report notwithstanding, we have in some ways only scratched the surface of the data. For example, for this report we have not had time to examine our detailed data on the relationships among characters or to compare the portrayal of aggression (in terms of motivations, modes of aggression etc.) in Canadian and U.S. programming. In this final chapter of our report, rather than attempting to provide an overview summary of the findings outlined in the preceding chapters, we have chosen to present in summary form selected findings that seemed particularly interesting or provocative. These selected findings are listed in point form.

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Averaging across all program categories, 21.5% of the episodes in the 109 programs contained aggression of a physical, verbal or psychological nature. As would be expected, crime shows contained a higher than average proportion of aggressive episodes (27%) and this aggression was usually physical in nature. Interestingly, situation comedies contained an even higher proportion of aggressive episodes (40%) but this was usually verbal aggression.

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The proportionate frequency of aggressive episodes did not necessarily imply the amount of time spent in depicting aggression, and indeed, the duration of aggression was invariably lower than its proportionate frequency. For example, in crime shows only 11.5% of the time was spent depicting aggression, and in situation comedies, 7.1%.

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The use of a technique we called build-up to aggression, or suspense, was not uncommon. This technique refers to the occasions on which the audience is waiting for an aggressive event which invariably occurs, for example when the

audience is shown an assassin creeping up on an unsuspecting victim. This technique was used most in crime programs, accounting for 6.7% of their duration. If proportionate duration of aggression and specific build-up to aggression are added for crime shows, the total is 18.2%. This technique was used substantially more often in programs produced in the United States than in those produced in Canada.

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Using a composite ranking based on proportionate frequency of aggressive episodes and of build-up to aggression, duration of aggression, and the coder's rating of aggression, crime shows ranked highest in aggression and were followed in order by documentary, animated, situation comedy, adventure, children's, music/variety/talk, instruction/religion, drama/medical, and game shows.

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Across programme categories, aggression was more often incidental (69%) than central to the plot. This finding mirrors the complaint of parents and other critics that much of televised aggression is 'gratuitous'.

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In coding for weapons it was found that 'objects not intended for aggression' were used very frequently. Considering the research on imitative behaviour, especially by children, this frequent use of ordinary objects as 'weapons' (including 'household devices') may be cause for concern.

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Whereas in other program categories aggression often occurred between strangers or 'enemies', in Drama/Medical shows people who knew each other were usually involved --- friends, family members, colleagues, etc. This may be a more realistic portrayal, since victims of aggression are more often than not known to their aggressors.

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Aggressive interactions most often took place between people of similar

nationalities or racial or ethnic origins. Inter-group hostility was not emphasized. This seems to be an accurate representation of reality rather than the stereotyped expectation of inter-group aggression. However, it may be accurate by default, since 73.3% of all characters coded were white North Americans and, next largest group portrayed, black North Americans, comprised only 6.9% of the characters.

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The physical consequences of aggression were seldom shown; there was very little pain or blood depicted. Thus, a very unrealistic picture of the effects of aggression was presented. This has led some critics to argue that the effects of physical aggression should be emphasized on television, so that people (and especially children) will realize that in reality, there are severe consequences to the kinds of aggressive acts they see portrayed. They argue further that this more realistic portrayal of the consequences of such acts would cause considerable discomfort to the viewer and thus, aggression would be less likely to be considered exciting and desirable. However, it is also known that exposure to unpleasant events leads to desensitization. Thus, while seeing blood and pain would probably initially cause discomfort to the audience, it is quite possible that viewers would become accustomed to it and distance themselves from it (become 'decentrated'). There is, therefore, a real trade-off between discomfort and desensitization, and it is not clear that showing the physical consequences of aggression would be more desirable than current practices. Since most of the aggression is incidental to the plot, a better alternative would be to simply delete incidental aggression.

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Witnesses to aggression were usually either passive or encouraged/ assisted the aggression, rather than ending the aggression directly or indirectly, (for example by calling for help). The message seemed to be that witnesses should not get involved. Similarly, victims of aggression (whether it was physical

aggression, threat of potential aggression, or psychological aggression) usually withdrew or submitted unconditionally rather than attempting to conciliate, arbitrate, get help, etc. The message here seemed to be that aggression is an efficient tool for dealing with opposition.

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'Attacking' directly was practically the only means used to achieve a goal, whether that 'attack' was physical or verbal. A clear message, then was that an efficient way to obtain one's goals is to attack rather than to negotiate, circumvent, etc. This message was further supported by the fact that so many characters were 'winners through their own aggression'.

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As noted above, 39.7% of the episodes in situation comedies depicted psychological aggression, usually verbal abuse and sarcasm. This verbal aggression was almost always depicted as funny, either because the interaction occurred in a comic or sham context (43.8%) or because, if the interaction occurred in a context of a serious quarrel or argument (as was the case in 45.9% of the situation comedy episodes), a comic element was built in through the use of a 'double context', most often in the form of audience or canned laughter.

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The single most frequent motivation for aggression was to gain personal pleasure (26%), followed by avoiding the loss of one's life (16%), and the maintenance of legal social contracts (12%, and usually, police work).

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Not many emotwonal attitudes were expressed during aggression; people tended to aggress in anger or in a cold, unfeeling way. The impression was that one, personally, suffers no ill-effects from aggressing; one does it methodically or in anger (but even then, without consequences). Although in reality aggressors often feel guilt, remorse or empathy for their victims, this apparent lack of emotion in television may not be too surprising given that victims seldom expressed pain.

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Harm to self usually occurred in a comic vein, in animated and non-animated children's shows and in situation comedies (where the only instance of suicide occurred).

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Resolving conflicts typically involved compliance or suspension of the conflict rather than such methods as conciliation, constructive resolution, arbitration, etc. This seems to suggest that conflicts are not problematic for people; they either go unresolved or result in success in terms of compliance.

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The coding format contained a continuum of conflict which included no conflict, argument, conflict, and aggression (with the term violence restricted to physical aggression that could result in injury or death). Higher levels of conflict superseded lower levels, so that if aggression occurred in the context of an argument it was coded as aggression (that is, an argument was not coded separately). Situation comedies ranked highest in the amount of time spent in argument that was not superseded by a higher level of conflict, and crime shows ranked second. For the most part, the same program categories tended to be high in aggression and non-aggressive conflict; specifically, situation comedies, crime shows, and animated programs ranked highest on most measures related to conflict and aggression.

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In arguments that were not superseded by a higher level of conflict, the usual modes of abuse were accusation and blame (86%). Very few methods of resolution were portrayed (only five in total), and the argument was most frequently suspended (36%) or ended in compliance to an authority (28%). The emotional attitude of the initiator of the argument was usually anger and hate (65.7%), and no explicit (54.3%) or implicit (34.3%) justifications were portrayed.

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Animated programs ranked highest and crime shows were second in the portrayal of theft, but theft occurred rarely; only .8% of all episodes coded involved theft. Only half of the thefts resulted in any consequences to the thief, and there were no consequences to the victim in threequarters of the thefts.

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Animated programs ranked highest and documentaries were second in the portrayal of destruction of property. Across all program categories, 2.4% of the episodes coded involved destruction of property, and it was usually intentional.

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Of the characters coded, 15 were shown to be punished by death, but not one received life imprisonment. In the cases where punishment would have been appropriate (because an illegal act was committed), it was usually unclear that any was given (65%). In reality, life imprisonment is a more common punishment than death. It is difficult to know whether most illegal acts are punished, but from the perspective of role modelling it seems unwise to imply that they are not.

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Of all characters coded, 10% were law officers. It was common for law officers to commit violence (74.4% did so, whereas only 16.7% played an appropriate non-violent role). This violence was almost always portrayed as justified and as only the level of violence necessary to accomplish the objective. In reality, most law officers probably commit violence at some point in their career, but this violence is more uncommon than one would assume from the behaviour of the law officers seen on television in the two weeks of programming for which videotapes were obtained. For example, there were only four shots fired during all of 1976 by the entire Vancouver police force. Three of these shots were fired by one person on the same occasion, so there were only two incidents in which police officers fired their guns.

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Television critics often quote the number (many thousand) of murders seen on television by the average child by the time he or she reaches adulthood. Because it is difficult to define murder or homicide (for the legal system as well for our coders), it was not a specific item on our coding sheets. We did, however, carry out a check on a subsample of 76 of our programs. In the 14 crime shows in this subsample, there were 17 definite murders and 4 questionable killings. Of the 17 definite murders, 15 were committed by white males against 14 white males and 1 white female, and two were committed by white females against white males. The questionable cases included the killing by a black policeman of a white "bad guy" who went for his gun, the killing by a white policeman of a white teenager in a fight (ultimately declared to be accidental), the case of a white male who raped and shot a white female leaving her to die (but she survived; the rapist was subsequently killed by a policeman), and the case of a white male who withheld necessary medication while the white male victim was having a heart attack (and died). In addition to the incidents just listed, there was a pretend murder in a skit in a music/variety/talk show that was committed by (unseen) police against a white male, in a comic vein. Finally, the documentary, Time of the Jackals included the depiction or re-enactment of 8 murders, 6 committed by males and, 2 by a female, all against male victims, and scenes of the aftermath of the killing by a group of Japanese men of 25 Israelis. In the latter, the murders were not shown but there were pictures of people mopping up the blood and body fragments from the airport floor. (This appears to be an exception to the rule that blood is not usually depicted as a consequence of aggression.)

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The majority of characters (67.5%) were portrayed as social isolates, in the sense that they were not portrayed as having family or close friends and associates. This was even more true of men (72.1%) than of women (55.9%).

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There were twice as many male as female leading and title characters. Even implicitly sexed characters (cartoon, animal) were predominantly male (the ratio was six to one).

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Information about marital status was more likely to be given for female (54%) than for male (28%) characters. There was considerable evidence of sex stereotyping. For example, more women than men were emotional, feminine, predictable, wholesome, clean, good, non-violent, sexually attractive, interesting, and warm. More men than women were unemotional, dishonest, masculine, immoral, bad, violent, and competent.

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Very few programs were judged to be educational (14%) in tone. Most were entertaining (87%) and interesting (83%).

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Comparisons were made between Canadian and U.S. programming by comparing the programs produced in each country, and by comparing the programs videotaped from CBC, with those taped from CTV and from ABC, CBS, NBC. The production source comparisons were made by averaging across program categories, and also within each of the adventure, crime, and situation comedy categories. Whereas the average amount of conflict portrayed in programs produced in the two countries was equal, the degree of conflict varied, with U.S.-produced programs containing consistently more aggression, build-up to aggression, and aggression in the lead-ins to the programs, and the Canadian-produced programs containing more argument and conflict (that is, milder forms of conflict). The same pattern held true when programs videotaped from CBC were compared with those videotaped from ABC, CBS, NBC; CBC programs contained proportionately more conflict and argument than the programs taped from U.S. channels, and the latter contained proportionately more aggression than programs taped from CBC. Programs taped from CTV were more similar in portrayal of conflict to those taped from U.S. channels than to those

taped from CBC. Historically, conflict has been a central theme in dramatic fiction (and in literature as well). It is therefore interesting to find that Canadian and U.S. programming contain roughly the same amount of conflict, but the severity of that conflict varies.

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Considering the results of the content analyses as a whole, it appears that crime shows may be more complex than those in other program categories. For example, the characters in crime shows were fairly evenly spread across the character image success-failure dimensions, and more crime show characters were portrayed on more of the adjective checklist dimensions. The global messages and times of day when episodes occurred also varied most in crime shows. In general, situation comedies ranked second in variability/complexity. This hypothesis requires confirmation through more careful examination of the data and further research, but it appears that one reason for the audience appeal of crime shows may be that they are "better" dramatically. They are virtually all one hour in length (whereas, for example, situation comedies are all half an hour), but drama and medical programs are also hour-long, and characters in the latter tend much more than in crime shows to be portrayed in black and white terms. Thus length does not seem to be sufficient to account for the greater complexity of crime shows. If this hypothesis that crime shows are more complex holds true, their more frequent portrayal of aggression, and aggression that is incidental to the plot is the more disturbing; that is, the aggression may not be what draws the audience. On the other hand, the production of complex dramas containing little aggression might be one step toward the solution of the current dilemma about television; they would be high in audience appeal but not offensive.

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APPENDIX ONE

LIST OF PROGRAMS ANALYZED, BY CATEGORY

LIST OF PROGRAMS ANALYZED, BY CATEGORY

Production source is given in parentheses; all others are U.S.A.

AD: Adventure Programs

Beachcombers (Canada)
Bionic Woman
Forest Rangers (two shows; Canada)
Lost Islands (Australia)
Six Million Dollar Man
World of Disney

AN: Animated Programs

Adventures of Gilligan (two shows)
Bugs Bunny/Road Runner
Fat Albert
Flintstones
Pebbles and Bam Bam
Spiderman
These Are the Days
Tom-Jerry

CH: Children's Non-Animated Programs

Electric Co. (two shows)
Land of the Lost
Lost Saucer
Mr. Dressup (two shows; Canada)
Mr. Rogers (two shows)
Sesame Street
Shazam/Isis
Tiny Talent Time (Canada)

CR: Crime Programs

Adam 12 (two shows)
Barnaby Jones
Barretta
Blue Knight
Ellery Queen
Hawaii Five-0
Kojak
MacMillian and Wife
Mod Squad
Police Story
Police Woman (two shows)
Rockford Files
Rookies
Side Street (Canada)
Starsky and Hutch
Streets of San Francisco
SWAT (two shows)
Switch

DOC: Documentary Programs

Fabulous Funnies
Jacques Cousteau (Foreign)
Shark Kill
Time of the Jackals (Canada)
War Years (Canada)

LIST OF PROGRAMS ANALYZED, BY CATEGORY (Cont'd.)D/M: Drama and Medical Programs

Edge of Night
Emergency
General Hospital
Little House on the Prairie
Marcus Welby, M.D.
Mary Hartman, Mary Hartman
Medical Centre
Waltons (two shows)

GA: Game Programs

Match Game 76
Price is Right
This is the Law (two shows; Canada)
Wintario (Canada)

I/R: Instruction and Religion Programs

Celebrity Cooks (Canada)
Church Today (Canada)
Mr. Chips (Canada)
Ontario Schools (Canada)
Oral Roberts
People's Church (Canada)
Rex Humbard
Wild Kingdom
Window on the World

M/V/T: Music, Variety and Talk Programs

Bobby Vinton
Carol Burnett
Dinah
Donny and Marie
Irish Rovers (Canada)
Lawrence Welk
Pig and Whistle (Canada)
Sonny and Cher
Tony Orlando

SIT: Situation Comedy Programs

All in the Family (two shows)
Brady Bunch
Chico and the Man
Excuse My French (two shows; Canada)
Fay
Good Times
Happy Days (two shows)
Hogan's Heroes
Laverne and Shirley
Lucy Show
M.A.S.H.
Odd Couple
One Day at a Time
Partridge Family (two shows)
Phyllis
Sanford and Son
That Girl
Welcome Back Kotter
King of Kensington (two shows; Canada)

APPENDIX TWO
CONTENT ANALYSIS CODING FORMAT

COMMERCIALS (Note: check as many as are appropriate)

- (1) Banks/insurance/loans
- (2) Beer/wine
- (3) Big corporations (not advertising particular product)
- (4) Candies
- (5) Cars & bikes
- (6) Cereals
- (7) Cleaning products
- (8) Clothes & shoes
- (9) Coffee/tea
- (10) Cookies & cakes & cake mix
- (11) Cosmetics - make-up/perfume
- (12) Deodorants
- (13) Department stores
- (14) Dessert
- (15) Fast food outlets: Kentucky Fried Chicken, MacDonald's, etc.
- (16) Films/Cameras
- (17) Food - basic/necessities, e.g. bread, milk, etc.
- (18) Furniture
- (19) Games
- (20) Gas
- (21) Gum
- (22) Holidays and travel
- (23) Household appliances
- (24) Juice (orange, kool-aid, etc.)
- (25) Junk food - potato chips, pretzels, cheese biscuits
- (26) Kitchen gadgets
- (27) Lottery/Olympic coins
- (28) Music
- (29) Pain killers/over counter drugs
- (30) Paper products
- (31) Pet food
- (32) Plastic bags/wrap/aluminum foil
- (33) Prepared food e.g. TV dinner, Pizzas
- (34) Preview for movies or other TV shows: Indicate if violent _____
- (35) Public service including health (e.g., cancer, TB, church)
- (36) Shampoo - Hair products
- (37) Soft drinks (coke, 7-up etc.)
- (38) Sports equipment
- (39) Supermarkets
- (40) Toothpaste/mouthwash
- (41) Toys - not games
- (42) Underclothes
- (43) Vitamins
- (44) Other - specify -

COVER SHEET

1. Project Identification
2. Card #
3. Program Name _____
4. Program I. D.
5. Number of aggressive episodes
6. Number of conflict episodes (non-aggressive)
7. Number of argumentative episodes
8. Number of non-conflict episodes
9. Number of episodes containing 'harm to self'
10. Duration of aggressive interactions
11. Duration of arguments
12. Total duration of show (excluding commercials)
13. Duration of lead in
14. Duration of aggression in the lead in only
15. Duration of audience build-up (suspense) to aggression
16. Coder I.D.

Note: a) #13 and #14 above concerned only with the set lead ins for the show, or lead ins which consist of flashes of scenes from the show.

b) #9 - count is independent of aggressive and non-conflict episodes.

GLOBAL MESSAGES (after first run through)

1.	Was the tone of this program:	YES	NO
(1)	funny.....	1	2
(2)	exciting.....	1	2
(3)	interesting.....	1	2
(4)	educational.....	1	2
(5)	accurate.....	1	2
(6)	serious.....	1	2
(7)	plausible.....	1	2
(8)	predictable.....	1	2
(9)	violent.....	1	2
(10)	suspenseful.....	1	2
(11)	entertaining.....	1	2
(12)	sensual.....	1	2
(13)	tragic.....	1	2
(14)	other: specify _____		

Note: #5 for
documentaries &
factual programs.

2. Rate this show as to the violence involved:

1	2	3	4	5	6	7
Not at all violent						Very violent

Note: For this item, violence is defined to include physical or psychological injury, hurt or death. Verbal and physical violence are explicit and overt; nonverbal violence is usually implicit, eg. silent treatment and changing the subject.

3.	Does the show provide evidence that:	Evidence for	No evidence or evidence neutral	Evidence against
(1)	The world is a dangerous place to be:	1	3	5
(2)	A city's downtown is dangerous at night:	1	3	5
(3)	Crime does not pay:.....	1	3	5
(4)	School aged children are not safe outside their own neighbourhood without adults.	1	3	5

Note: Evidence against = actual statement made in the show is counter to message otherwise, code as neutral.

Coding Format Page 4

	Evidence for	No evidence or neutral	Evidence against
(5) Violence and aggression are good ways to deal with conflict:	<u>1</u>	<u>3</u>	<u>5</u>
(6) The nuclear family is important in our society:	<u>1</u>	<u>3</u>	<u>5</u>
(7) It is often necessary for police to use excessive force:	<u>1</u>	<u>3</u>	<u>5</u>
(8) People get support from their family and friends:	<u>1</u>	<u>3</u>	<u>5</u>
(9) People like their jobs.....:	<u>1</u>	<u>3</u>	<u>5</u>
(10) People are happy with their position in life....	<u>1</u>	<u>3</u>	<u>5</u>
(11) If you believe you are morally right any action you take is justified.....	<u>1</u>	<u>3</u>	<u>5</u>
(12) Marriage problems associated with living together are easily handled.....	<u>1</u>	<u>3</u>	<u>5</u>
(13) Relations with others are simple, direct, conflict-free.....	<u>1</u>	<u>3</u>	<u>5</u>
(14) In this show the best way of interacting with people is shown to			
(i) be kind	<u>1</u>	<u>3</u>	<u>5</u>
(ii) be thoughtful	<u>1</u>	<u>3</u>	<u>5</u>
(iii) be pushy	<u>1</u>	<u>3</u>	<u>5</u>
(iv) be strict	<u>1</u>	<u>3</u>	<u>5</u>
(v) be aggressive	<u>1</u>	<u>3</u>	<u>5</u>
(vi) tell white lies	<u>1</u>	<u>3</u>	<u>5</u>
(vii) be straightforward	<u>1</u>	<u>3</u>	<u>5</u>
(viii) be sarcastic	<u>1</u>	<u>3</u>	<u>5</u>
(ix) be tactful	<u>1</u>	<u>3</u>	<u>5</u>
(x) be assertive	<u>1</u>	<u>3</u>	<u>5</u>
(15) There's little use writing to public officials because often they aren't really interested in the problems of the average person.....	<u>1</u>	<u>3</u>	<u>5</u>
(16) Nowadays a person has to live pretty much for today and let tomorrow take care of itself.....	<u>1</u>	<u>3</u>	<u>5</u>
(17) In spite of what some people say, the lot of the average person is getting worse, not better.....	<u>1</u>	<u>3</u>	<u>5</u>
(18) It's hardly fair to bring children into the world with the way things look for the future.....	<u>1</u>	<u>3</u>	<u>5</u>
(19) These days a person doesn't really know who to count on.....	<u>1</u>	<u>3</u>	<u>5</u>

	Evidence for	No evidence or neutral	Evidence against
(20) It is important to teach children absolute obedience to their parents.....	1	3	5
(21) Any good boss should be strict with people under him/her in order to gain their respect...	1	3	5
(22) Best way to deal with the crime problem is to have an authoritarian police force (i.e. efficiency not the issue).....	1	3	5
(23) There are two kinds of people in the world; the weak and the strong.....	1	3	5
(24) A person who has bad manners, habits and breeding can hardly expect to be liked and accepted by decent people.....	1	3	5
(25) One main trouble today is that people talk too much and work too little.....	1	3	5
(26) An insult to our honour should always be punished.....	1	3	5
(27) What the youth needs most is strict discipline, rugged determination and the will to work and fight for family and country.....	1	3	5
(28) Most people don't realize how much our lives are controlled by plots hatched in secret by politicians.....	1	3	5
(29) The true American way of life is disappearing so fast that force may be necessary to preserve it	1	3	5
(30) The business man and the manufacturer are much more important to society than the artist and the professor.....	1	3	5
(31) Children should be seen and not heard.....	1	3	5
(32) Concerned citizens get into more trouble than it's worth (i.e. it doesn't pay to get involved)	1	3	5
(33) Good things in life are hard to come by.....	1	3	5
(34) Other possible message: specify			

4. Rate the following groups on the following scales:

WOMEN:

(1) not portrayed

(2) ¹powerless ³neutral ⁵powerful

(3) ¹competent ³neutral ⁵incompetent

(4) inter ¹ esting	neut ³ ral	bor ⁵ ing
(5) un ¹ stable	neut ³ ral	stab ⁵ le(emotionally)
(6) diss ¹ atisfied with life	neut ³ ral	satis ⁵ fied with life
(7) pass ¹ ive	neut ³ ral	acti ⁵ ve
(8) wis ¹ e	neut ³ ral	fool ⁵ ish

MEN:

(1) not portrayed		
(2) pow ¹ erless	neut ³ ral	power ⁵ ful
(3) comp ¹ etent	neut ³ ral	incom ⁵ petent
(4) inter ¹ esting	neut ³ ral	bor ⁵ ing
(5) un ¹ stable	neut ³ ral	stab ⁵ le(emotionally)
(6) diss ¹ atisfied with life	neut ³ ral	satis ⁵ fied with life
(7) pass ¹ ive	neut ³ ral	acti ⁵ ve
(8) wis ¹ e	neut ³ ral	fool ⁵ ish

TEENAGERS:

(1) not portrayed		
(2) pow ¹ erless	neut ³ ral	power ⁵ ful
(3) comp ¹ etent	neut ³ ral	incom ⁵ petent
(4) inter ¹ esting	neut ³ ral	bor ⁵ ing
(5) un ¹ stable	neut ³ ral	stab ⁵ le(emotionally)
(6) diss ¹ atisfied with life	neut ³ ral	satis ⁵ fied with life
(7) pass ¹ ive	neut ³ ral	acti ⁵ ve
(8) wis ¹ e	neut ³ ral	fool ⁵ ish

OLD PEOPLE:

(1) not portrayed		
(2) pow ¹ erless	neut ³ ral	power ⁵ ful
(3) comp ¹ etent	neut ³ ral	incom ⁵ petent
(4) inter ¹ esting	neut ³ ral	bor ⁵ ing
(5) un ¹ stable	neut ³ ral	stab ⁵ le(emotionally)
(6) diss ¹ atisfied with life	neut ³ ral	satis ⁵ fied with life

(7) pass ¹ ive	neut ³ ral	acti ⁵ ve
(8) wis ¹ e	neut ³ ral	fool ⁵ ish

MINORITY GROUPS:

if the fact that the person(s)
is/are from a minority group is
stressed, code here.

Specify group: _____

e.g. Non-white, North
American; Immigrant
population; religious group.

(1) not portrayed		
(2) pow ¹ erless	neut ³ ral	pow ⁵ erful
(3) comp ¹ etent	neut ³ ral	incomp ⁵ etent
(4) inter ¹ esting	neut ³ ral	bor ⁵ ing
(5) un ¹ stable	neut ³ ral	stab ⁵ le(emotionally)
(6) diss ¹ atisfied with life	neut ³ ral	satis ⁵ fied with life
(7) pass ¹ ive	neut ³ ral	acti ⁵ ve
(8) wis ¹ e	neut ³ ral	fool ⁵ ish

CAREER PEOPLE:

Definition:
people with
careers, e.g.
teachers,
doctors,
lawyers, etc.

(1) not portrayed		
(2) pow ¹ erless	neut ³ ral	pow ⁵ erful
(3) comp ¹ etent	neut ³ ral	incomp ⁵ etent
(4) inter ¹ esting	neut ³ ral	bor ⁵ ing
(5) un ¹ stable	neut ³ ral	stab ⁵ le(emotionally)
(6) diss ¹ atisfied with life	neut ³ ral	satis ⁵ fied with life
(7) pass ¹ ive	neut ³ ral	acti ⁵ ve
(8) wis ¹ e	neut ³ ral	fool ⁵ ish

SPOUSES OF CAREER PEOPLE:

(1) not portrayed		
(2) pow ¹ erless	neut ³ ral	pow ⁵ erful
(3) comp ¹ etent	neut ³ ral	incomp ⁵ etent
(4) inter ¹ esting	neut ³ ral	bor ⁵ ing
(5) un ¹ stable	neut ³ ral	stab ⁵ le(emotionally)
(6) diss ¹ atisfied with life	neut ³ ral	satis ⁵ fied with life
(7) pass ¹ ive	neut ³ ral	acti ⁵ ve
(8) wis ¹ e	neut ³ ral	fool ⁵ ish

POLICE:

(1) not portrayed

(2) power¹less neutral³ power⁵ful(3) compet¹ent neutral³ incompet⁵ent(4) interest¹ing neutral³ boring⁵(5) un¹stable neutral³ stable⁵(emotionally)(6) dissatisf¹ied
with life neutral³ satisf⁵ied
with life(7) pass¹ive neutral³ act⁵ive(8) wis¹e neutral³ fool⁵ishPOLITICIANS:

(1) not portrayed

(2) power¹less neutral³ power⁵ful(3) compet¹ent neutral³ incompet⁵ent(4) interest¹ing neutral³ boring⁵(5) un¹stable neutral³ stable⁵(emotionally)(6) dissatisf¹ied
with life neutral³ satisf⁵ied
with life(7) pass¹ive neutral³ act⁵ive(8) wis¹e neutral³ fool⁵ish

Note: Pages 3 to 8 cannot be altered after subsequent viewing of the program.
Now code Page 9 and pages 10 to 19, rerunning the tape if necessary.

CONTEXT

1. Date of major action: (1) before 1900
- (2) turn of century to World War II
- (3) World War II to 1965
- (4) 1965 to present ("general present", contemporary with production)
- (5) future
- (6) other periods, or action shifts over several time periods; specify

Note: - a program is considered to be set in the present unless there are clear indications to the contrary, i.e., costumes, scenery, props, setting, etc.

- flashbacks don't count unless they constitute a majority of the program.

2. Program reality (1) fantastic, implausible
- (2) plausible setting, fantastic characters
- (3) plausible fiction - no claim to depict actuality (real events or people)
- (4) specific claim to depict (or reenact) actuality (real event or people)
- (5) mixed, more than one of the above: specify _____

CHARACTER PROFILES - 1 profile per character

Character Name: _____

Character I.D.

Character status:

- (1) Title (show is named after)
- (2) Leading (if you were relating the story - would you include this character)
- (3) Non-leading aggressor or victim

Sex:

- (1) Male
- (2) Female
- (3) Implicit male (cues - voice, name) i.e. implicit sex for animals space beings, etc.
- (4) Implicit female
- (5) Uncodeable - not designated

Humanity:

- (1) Human
- (2) Human with extra (super) human powers
- (3) Humanized animal (speaks, clothed, in human environment)
- (4) Animal (nonhumanized)
- (5) Other (specify)

Age:

- (1) Child - to 11 years
- (2) Adolescent - 12 to 18 years (cues: in high school)
- (3) Adult - 19 to 40 (cues: drinking; University; appearances)
- (4) Middle - 41 to 64 years
- (5) Old - 65 and older (cue: retired)
- (6) Ageless, unspecified, uncodeable

Marital status:

- (1) Married
- (2) was at one time married
- (3) marries in story or expects to marry
- (4) in process of breaking up
- (5) single
- (6) unspecified

- Income level:
- (1) Upper, elite, executive (e.g., lawyer, doctor, judge, etc.)
 - (2) White collar (teacher, office, nurses, police)
 - (3) blue collar - (factory, shop)
 - (4) lower, poor
 - (5) student
 - (6) uncertain or other (specify)

Note: If spouse is without a job, code same income level as spouse.

- Social group:
- (1) White American
 - (2) White English Canadian
 - (3) White French Canadian
 - (4) White North American (U.S. indistinguishable from Canadian)
 - (5) White non N-American:
 - British
 - French
 - Italian
 - Greek
 - Russian
 - Eastern European
 - Scandinavian
 - Australian
 - Irish etc.
 - (6) Black North American (Negro)
 - (7) Oriental - e.g. Chinese, Japanese
 - (8) Native; Indian; Inuit; Metis
 - (9) Spanish speaking - e.g. North, South & Central American
 - (10) Other non-white
 - (11) Other (specify)

- Occupation:
- (1) Actual occupation or job _____
 - (2) Housewife
 - (3) Law enforcement-public (police, FBI, govt., Sheriff, Marshal, etc.)
 - (4) Law enforcement-private (private detective)
 - (5) Military
 - (6) Legal - boss
 - (7) Legal - other

- (8) Extra-legal (spy, CIA)
- (9) Illegal - boss
- (10) Illegal - other
- (11) Unemployed - specifically indicated
- (12) Uncertain
- (13) Other

Health: Physical handicap	<ul style="list-style-type: none"> (1) No evidence of handicap (2) Some handicap - but not impaired (3) Handicap - impaired
Physical illness	<ul style="list-style-type: none"> (1) No evidence of illness (2) Some illness - but not impaired (3) Illness - impaired
Psychological disorder	<ul style="list-style-type: none"> (1) No evidence of disorder (2) Moderate (3) Severe, psychopath, but not hospitalized (4) Severe (institutionalized)
Tobacco use	<ul style="list-style-type: none"> (1) No evidence of use (2) Moderate use (3) Severe use
Prescription drugs, e.g. sleeping pills	<ul style="list-style-type: none"> (1) No evidence of use (2) Moderate use (3) Severe use
Illegal drug use (eg. heroin, cocaine, etc.)	<ul style="list-style-type: none"> (1) No evidence of use (2) Some evidence of use (3) Heavy user (addict)
Alcohol use	<ul style="list-style-type: none"> (1) No evidence of use (2) Uses in moderation (3) Heavy use

Role Type:

- (0) Cannot code
- (1) "Good guy" protagonist, positive or hero type
- (2) Mixed, neither, uncertain
- (3) "Bad guy" antagonist, villain type

Character Image:

- (0) Human success - does everything right all the time
- (1) unqualified but human success - screw up periodically within program but reputation untarnished or even increased
- (2) qualified success -- but screw up & cause doubts about image
- (3) qualified failure in life -- generally unsuccessful but has big moment(s) of success
- (4) unqualified failure -- doesn't do anything right

Portrayal: Code each item

^X old	^X neutral or not portrayed	^X young
^X tall	^X neutral or not portrayed	^X short
^X unusual	^X neutral or not portrayed	^X usual
^X emotional	^X neutral or not portrayed	^X unemotional
^X honest	^X neutral or not portrayed	^X dishonest
^X feminine	^X neutral or not portrayed	^X masculine
^X happy	^X neutral or not portrayed	^X sad
^X repulsive character	^X neutral or not portrayed	^X attractive character
^X tough	^X neutral or not portrayed	^X delicate
^X moral	^X neutral or not portrayed	^X immoral
^X predictable	^X neutral or not portrayed	^X unpredictable

whole ^X some	neutr ^X al or not portrayed	unwhol ^X esome
irrati ^X onal	neutr ^X al or not portrayed	rati ^X onal
sens ^X itive	neutr ^X al or not portrayed	insens ^X itive
flirtati ^X ous, seductive	neutr ^X al or not portrayed	prim ^X
bungl ^X ing	neutr ^X al or not portrayed	effici ^X ent
kind ^X	neutr ^X al or not portrayed	cruel ^X
learn ^X ed	neutr ^X al or not portrayed	ignor ^X ant
dirty ^X	neutr ^X al or not portrayed	clean ^X
intu ^X itive	neutr ^X al or not portrayed	logi ^X cal
bold ^X	neutr ^X al or not portrayed	timid ^X
soci ^X able	neutr ^X al or not portrayed	unsoci ^X able
humble ^X	neutr ^X al or not portrayed	proud ^X
rich ^X	neutr ^X al or not portrayed	poor ^X
good ^X	neutr ^X al or not portrayed	bad ^X
viol ^X ent	neutr ^X al or not portrayed	non-vi ^X olent
sophisti ^X cated	neutr ^X al or not portrayed	unsophisti ^X cated
sexu ^X ally unattractive	neutr ^X al or not portrayed	sexu ^X ally attractive (physically)
unambi ^X tious	neutr ^X al or not portrayed	ambi ^X tious
sexu ^X ally unsuccessful	neutr ^X al or not portrayed	sexu ^X ally successful
material ^X istic	neutr ^X al or not portrayed	unmateri ^X alistic

incompetent ^X	neutral ^X or not portrayed	competent ^X
boring ^X	neutral ^X or not portrayed	interesting ^X
dissatisfied ^X	neutral ^X or not portrayed	satisfied ^X
wise ^X	neutral ^X or not portrayed	foolish ^X
accommodating ^X	neutral ^X or not portrayed	bureaucratic, ^X officious
conservative ^X	neutral ^X or not portrayed	radical ^X
unfair ^X	neutral ^X or not portrayed	fair ^X
cold ^X	neutral ^X or not portrayed	warm ^X
weak ^X	neutral ^X or not portrayed	strong ^X
powerless ^X	neutral ^X or not portrayed	powerful ^X
passive ^X	neutral ^X or not portrayed	active ^X
stupid ^X	neutral ^X or not portrayed	smart ^X
unstable ^X	neutral ^X or not portrayed	stable(emotionally) ^X
sarcastic ^X	neutral ^X or not portrayed	not ^X sarcastic

Outcome of this show for this character.

- Punishment - direct as consequences of aggression or illegal act as shown in the program
- (0) Not appropriate
 - (1) unclear punishment
 - (2) jail short term - less than 2 years, Explicit
 - (3) jail long term - e.g. 2 years or more, less than life
 - (4) life imprisonment
 - (5) jail, no indication of term
 - (6) reprimand or scolding

- (7) spanking or physical punishment
- (8) withdrawal of privileges
- (9) probation
- (10) revenge (legal or institutional)
- (11) loses job, explicitly tied to crime
- (12) death
- (13) punishment by super natural power eg. God, devil, etc.

Final Outcome:

- (0) Neither gain nor loss shown, or irrelevant. If a person or group does not appear in latest part of show, and is not by implication there, code 0 is appropriate
- (1) Clear winner (e.g. gangster who gets away with the loot, the sheriff who killed the outlaw, etc.)
- (2) Winner - but (e.g. person who got away but lost a close friend; i.e. Pyrrhic victory)
- (3) Loser - but (e.g. person who lands in jail but has a treasure hidden somewhere)
- (4) Clear loser (e.g. killed, or imprisoned without compensation).

Any family or close friends and
associates of this character shown:

- (1) Yes, explicit evidence shown
- (2) Yes, implicit reference
- (3) No

Code if the character is a Law Officer Only:

1. enf. violent role
(Law enforcement agents)

- (1) They play an appropriate non-violent role
- (2) They refuse to carry out the law in order to aid & abet
- (3) They commit violence in the course of official duties
- (4) They commit violence in the course of official duties, but for private gain
- (5) They commit violence, but not in the course of official duties.
- (6) Permit others to commit violence out of cowardice
- (7) Other, or they play no role

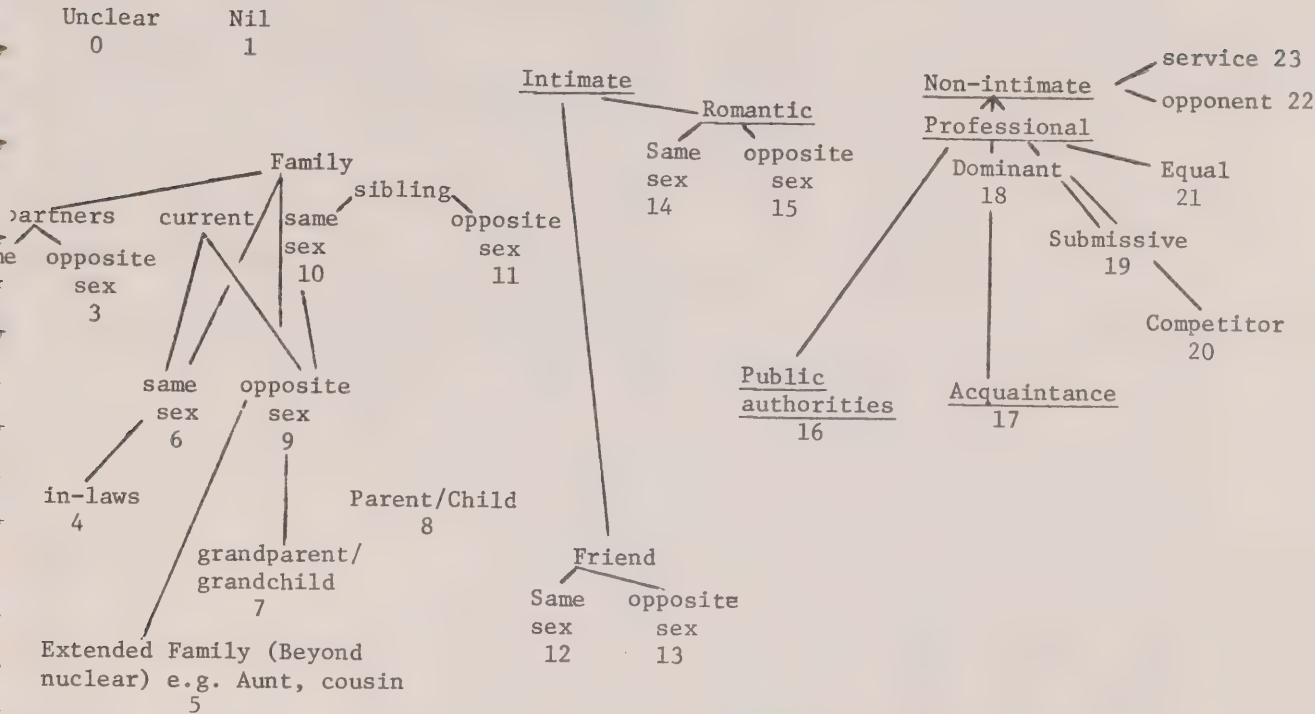
Note: Law enforcement agents include only police, sheriff, marshall, official deputies and detectives-not private detectives, agents, spies, armed forces, etc.

- L.-enf. violence justified
- (1) If violence is committed by law enforcement agents their actions are portrayed on the screen as justified.
 - (2) Their actions are portrayed on the screen as unjustified.
 - (3) Their actions are portrayed on the screen as both justified and unjustified (e.g. "mixed")
 - (9) Irrelevant (i.e. violence is not committed)
- L.-enf. initiation/response
- (1) If the agents of law enforcement play a role in violence, they commit only that level of violence which appears necessary to accomplish their objective(s).
 - (2) They commit violence which appears to go beyond what is necessary (i.e. brutality, and recognized as such on screen)
 - (3) Both, mixed
 - (9) Irrelevant (i.e., they do not play a role)

Note: Code all the necessary character profiles for this program before continuing to page 18.

Note: Use one chart for all the characters coded in this program.

Nature of Relationships for Each Character



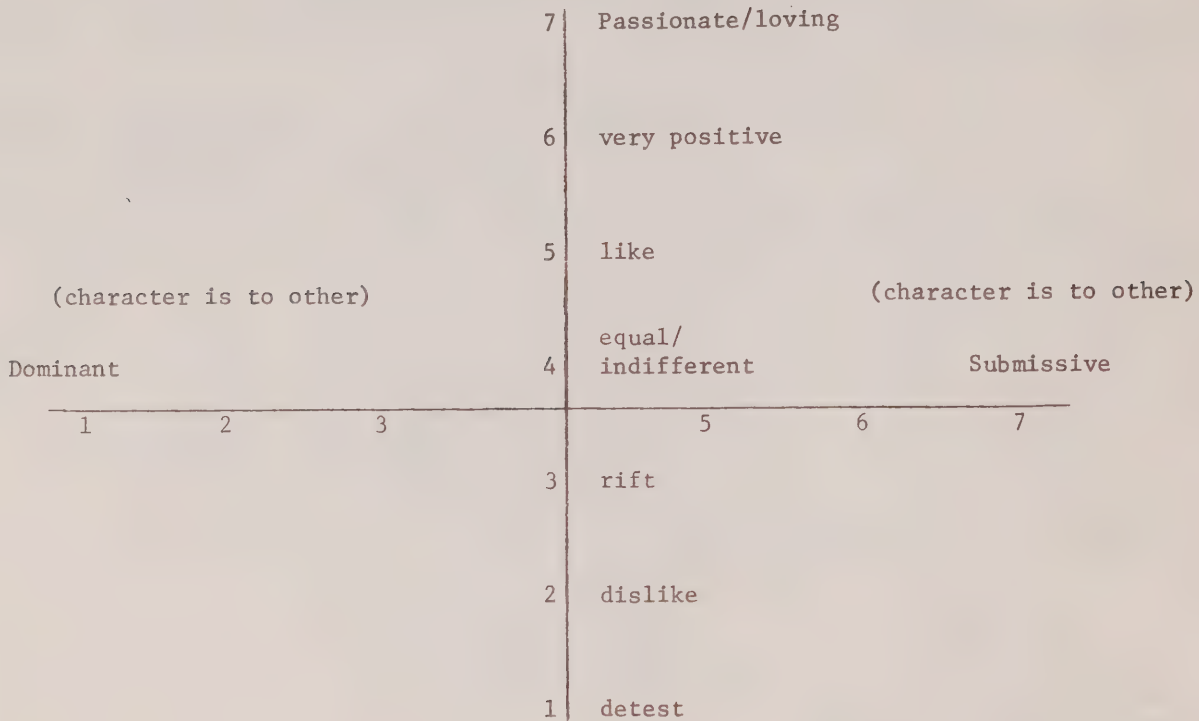
Note: Number Describing each Characters's Relationship (eg. A with B) with each other Character goes in Matrix.

	A	B	C	D	E	F	G	H
A								
B								
C								
D								
E								
F								
G								
H								

Note: Only if 2 people actually interact or if their relationship is specified -- code here.

Definition: Professional & business: career people eg. doctors, lawyers, police, teachers, etc.
Service: people who serve others by virtue of their jobs eg. waitress, repair people, shop-keepers, etc.

Note: Use one chart for all the characters coded.



	A	B	C	D	E	F	G	H
A								
B								
C								
D								
E								
F								
G								
H								

Note: First number in matrix box is Dominant-Submissive axis; second number is liking axis.

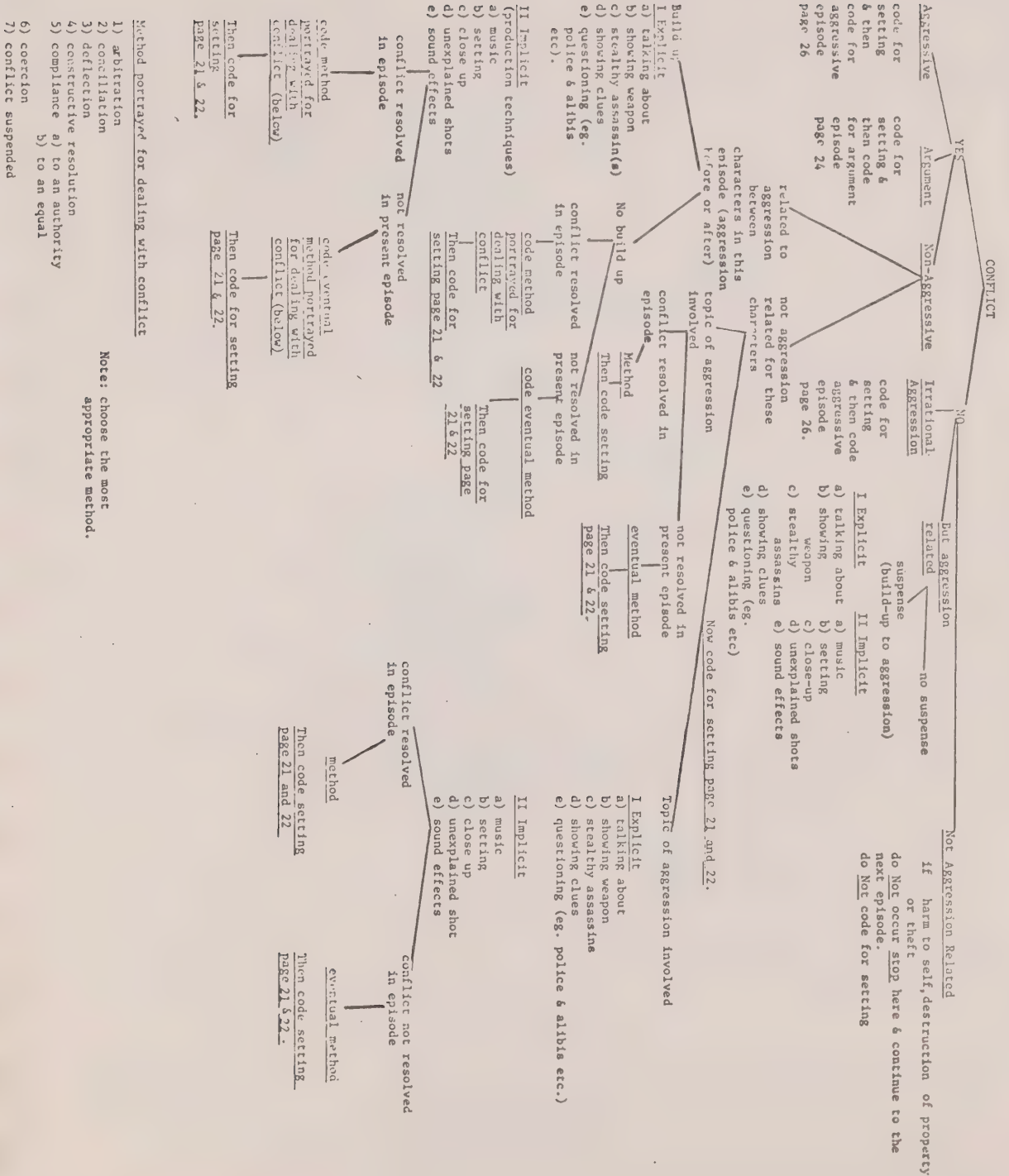
NOTE: If have a code of 1 on page 18; code here 0
eg. on page 18 A - B 1 A - B on page 19 have 0

If have a code of 2 or above on page 18; can have a code of 0 on this page.
if the quality of their relationship is unknown.

NOTE: Use the following tree for each episode.

BIG TREE

NOTE: If in any episode harm to self; destruction of property or theft occur, code pages 21, 22, & 23.



Note: Code all episodes on pages 21 and 22 except "no conflict, not aggression related" branch of big tree.

Episode #

Setting:

- (majority of content)
- (1) Earth:
 - (a) urban
 - (b) suburban
 - (c) small town/village/farm/rural
 - (d) uninhabited (desert/ocean)
 - (e) mobile (plane/ship/train, etc.)
 - (f) prehistoric
 - (g) mixed
 - (h) institution, army camp, refugee camp, prison, etc.
 - (2) Other planet:
 - (a) urban
 - (b) suburban
 - (c) small town/village/farm/rural
 - (d) uninhabited (desert/ocean)
 - (e) mobile
 - (f) mixed
 - (3) Space Travel Vehicle
 - (4) Others: (specify)

Physical setting:

- (1) Indoors:
 - (a) house (Private)
 - (b) apartment
 - (c) retirement Centre
 - (d) hospital
 - (e) school
 - (f) institution of higher education
 - (g) police station
 - (h) office building
 - (i) small business e.g. shop/gas station/grocery store, etc.
 - (j) factory
 - (k) military/intelligence control centre
 - (l) other: specify
- (2) Outdoors
- (3) Mixed

Time of day that action occurs _____

Production techniques used in this episode:

- (1) Camera Angle
 - (a) high (i.e. 'look down')
 - (b) eye-level
 - (c) low (i.e. 'look up')
- (2) Spatial aspect
 - (a) extreme long shot
 - (b) medium shot
 - (c) extreme close up
 - (d) multiple image
- (3) Variation in spatial aspect
 - (a) constant
 - (b) varies

Note: Check all that occur

- | | | |
|------------------|------------|-----------------|
| (4) Lighting key | (a) high | (i) increase |
| | (b) medium | (ii) decrease |
| | (c) low | (iii) no change |

Note: deals with average level of light in the shot

- | | |
|------------|-----------------|
| (5) Action | (a) regular |
| | (b) accelerated |
| | (c) slow motion |
| | (d) combination |

Note: rate of depiction of action as compared to its occurrence in 'real life'.

- | | | | |
|-----------|--------------------|---------|---------|
| (6) Music | (a) pastoral | neutral | ominous |
| | (b) soft | average | loud |
| | (c) no music | | |
| | (d) other: specify | _____ | |

- | | | |
|-------------------|---------------|------------------------|
| (7) Sound effects | (0) None | (4) office noises |
| | (1) sirens | (5) background talking |
| | (2) silence | (6) other - specify |
| | (3) telephone | |

Geographical location: (1) United States
(2) Canada
(3) Other

Specific Location: (1) City/town _____
(2) State/Province _____
(3) Not mentioned

Note: Be as specific as possible.

Criterion for making geographical location decision:

- (1) explicit cues (stated, visual)
- (2) implicit cues (accent, dress, props, conversation)
- (3) specify exactly _____

Episode #

Note: Check if any of the following occur in the episode.

(1) Harm to self (if yes, code for setting pages 21 and 22, then go to page 26 "mode of aggression" and code up to page 31 "illustrated gore" then go to next episode)

(2) Destruction of property

Mode (a) body
(b) object: specify _____

Intentional (a) yes
(b) no

(if destruction of property occurs, code for setting pages 21 and 22, then continue to next episode)

(3) Theft:	Single	Group	ID
1. (i) Thief	1	2	_____
(ii) Victim	1	2	_____

2. Theft shown: (i) on screen
(ii) off screen

3. Did show indicate consequences to:

Thief (a) yes: specify _____
(b) no

Victim (a) yes: specify _____
(b) no

Now do motivation package (blue, pages 33 to 35)

If setting pages (21 and 22) have not already been coded, code for setting.

Note: Time (1), (2) and (3) and include in duration of aggression.
(only time (3) if occurs on screen).

Note: If have argument episode code pages 21, 22, 24 & 25. Then go to pages 33 to 35.

ARGUMENT EPISODE # _____

1. Initiation

ID

- | | |
|---------------------------------------|-------|
| 1. Human (live) | _____ |
| 2. Human (cartoon) | _____ |
| 3. Human with extra
(super) powers | _____ |
| 4. Humanized animal | _____ |

2. Responder

- | | |
|---------------------------------------|-------|
| 1. Human (live) | _____ |
| 2. Human (cartoon) | _____ |
| 3. Human with extra
(super) powers | _____ |
| 4. Humanized animal | _____ |

3. Argument Interaction occurs between:

- (1) Strangers
- (2) Spouses/mates
- (3) Direct family/parent/children/siblings
- (4) In-laws
- (5) Family, extended
- (6) Friends
- (7) Neighbours
- (8) Colleagues, co-workers
- (9) Public Officials & other(s)
- (10) Competitors
- (11) Police & other(s)
- (12) Enemies
- (13) Others - acquaintances, uncodeable

4. Mode of verbal abuse

- (1) sarcasm
- (2) ridicule
- (3) teasing
- (4) mimicing
- (5) accusation/blame

5. Double context (argument with humour)

- (0) no double context
- (1) if comic element involved (canned or real audience laughter)

6. Argument

resolved in
episode

not resolved in
episode

method

eventual method

- (1) Arbitration
- (2) Conciliation
- (3) Deflection
- (4) Constructive resolution (e.g. resolution of misunderstanding)

- (5) Compliance (i) To an equal
 (ii) To authority
- (6) Coercion
- (7) Argument
- (8) Conflict suspended

Note: Now go to page 33 & code for motivation etc.

Aggression Episodes

Episode

1. Aggressor(s) in this episode

	Single	Group	ID
(1) Human (live)	1	2	—
(2) Human (cartoon)	1	2	—
(3) Human with extra (super) powers	1	2	—
(4) Humanized animal (ie. speaking)	1	2	—
(5) Animal (live or cartoon)	1	2	—
(6) "Thing", creature	1	2	—
(7) Act of nature ie. flood, storm, earthquake, etc.			
(8) Mechanized symbolic (eg. runaway bulldozer, missiles)			
(9) Unclear (eg. off screen)			

2. Victim(s) in this episode

	Single	Group	ID
(1) Human (live)	1	2	—
(2) Human (cartoon)	1	2	—
(3) Human with extra super powers)	1	2	—
(4) Humanized animal (ie. speaking)	1	2	—
(5) Animal (live or cartoon)	1	2	—
(6) "Thing", creature	1	2	—
(7) Symbolic representative (eg. setting fire to bra, setting fire to effigy)	1	2	

3. Accomplice(s) of Aggressor

ID

—
—
—

4. Accomplice(s) of Victim

ID

—
—
—

5. Witness(es)

ID

—
—
—

6. Indirect victim (i.e. bystander gets shot or injured)

ID

—
—
—

Aggressive Interaction occurs between:

- (1) Strangers
- (2) Spouses/mates
- (3) Direct family/parent/children/siblings
- (4) In-laws
- (5) Family, extended

Continuous Shootout

A → B # of shots
B → A # of shots

- (6) Friends
- (7) Neighbours
- (8) Colleagues, co-workers
- (9) Public Officials & other(s)
- (10) Competitors
- (11) Police & other(s)
- (12) Enemies
- (13) Others - acquaintances, uncodeable

Group relations of opponents:

- (1) Same nationality, ethnic, racial group
- (2) Other nationality, ethnic, racial group
- (3) Uncodeable

MODE OF AGGRESSION (more than one can occur per episode)

I. A. Body

- (1) assault, lunge
- (2) battery
- (3) homicide e.g. strangling
- (4) falling
- (5) rape and other sexual offences
- (6) martial arts
- (7) other: specify _____

B. Weapon: complexity

- (1) gun, unclear what type
- (2) small firearms, e.g. handguns, pistols
- (3) hunting guns, e.g. rifle, shotgun
- (4) machine guns
- (5) small household devices, e.g. kitchen knife, rope
- (6) small non-household devices, e.g. switchblade, stick, Kung-fu, club, spear, whip, sword
- (7) object not intended for aggression, e.g. car, furniture, slippery material
- (8) small explosive devices, e.g. grenade, mine, Molotov cocktail, letter bomb, dynamite
- (9) more sophisticated, specialized machinery, e.g. flame-thrower, tank, torpedo
- (10) elaborate organization or complex, specialized machinery, e.g. torture chamber, bomb, mass destruction devices, napalm
- (11) surgery and other medical
- (12) more than one type above, specify the numbers _____

- C. Alcohol
- D. Drugs (1) legal
 (2) illegal
- E. Poison
- F. Use of other agent to deliver aggression e.g. hit man, insects
- G. Suicide
- H. Fire (not forest)
- I. Act of nature e.g. earthquake, lightning bolt, tidal wave, cold weather,
 forest fire
- J. Water, e.g. drowning
- K. Mode unclear, e.g. if occurs off-screen
- L. Other, specify _____

II

- A. Explicit verbal threat
 - (1) direct verbal threat, e.g. I'm going to kill you.
 - (2) indirect verbal threat, e.g. We'll get it out of him.
 - (3) threat of use of other source
- B. Explicit nonverbal threat
 - (1) gestures, e.g. shaking fist, slashing gesture across throat
 - (2) chasing
 - (3) brandishing a weapon
- C. Implicit threat
 - (1) person physically or otherwise restrained, knowing that his or her own action will cause physical harm to self
 - (2) person says they are afraid but there was no explicit or nonverbal threat
 - (3) drug pushing
 - (4) kidnapping (no ransom demand)
 - (5) skyjacking or hijacking (no ransom demand)
 - (6) hostage taking (no ransom demand)

[II. Potential or actual Psychological harm

- (1) direct verbal abuse (e.g. name calling)
- (2) sarcasm or mimicking a deficiency
- (3) passive aggression e.g. wife and husband having fight and then one party refuses to argue any longer and switches on TV or turning up volume of radio etc. to avoid argument etc.
- (4) brainwashing, hypnosis
- (5) harrassment e.g. repeated obscene phone calls or invasion of privacy
- (6) Indirect verbal abuse, e.g. slander, bigotry

IV. Actual or potential socioeconomic or political harm

- | | |
|-------------------------------|------------------------------------|
| (1) fraud | (7) blacklisting |
| (2) extortion | (8) environmental damage by humans |
| (3) blackmail | (9) other (specify) _____ |
| (4) strikes or lockouts | |
| (5) demonstrations or sit-ins | |
| (6) theft | |

IV. Combination of potential psychological, socioeconomic or political harm

- (1) discrimination, denial of rights or opportunities, or threat of denial (based on race, sex, social class, national origin)
- (2) discrimination, denial of rights or opportunities, or threat of denial (based on politics, ideology, or religion)
- (3) impersonal processes and systems (bureaucracy) e.g. computer screw-up
- (4) ransom demand combined with
 - (1) kidnapping
 - (2) hijacking
 - (3) hostage taking
- (5) other specify _____

VI Symbolic or joking mode

- (1) the finger, black power salute, caricatures, sticking out tongue, wisecracks.

- Context of Aggression: (0) unclear
- (1) Aggression occurs in a serious quarrel or disagreement - possibility of death or real injury unlikely
 - (2) Aggression appears as scrimmage, friendly tussle
 - (3) Aggression occurs within sport context
 - (4) Aggression occurs in comic or sham context
 - (5) Aggression occurs in sinister context e.g. real fight, serious context which involves real threat of injury or death.
- Double context
- (1) If there is a comic element built into any of 1, 2, 3, or 5 above despite its serious surface appearance. For example, canned (or real) audience laughter or soundtrack despite apparently real injury.
 - (0) If no such double context is present or if irrelevant
- Centrality of each aggressive episode to program
- (1) Aggression clearly incidental to plot, e.g. background, scene setting
 - (2) Aggression clearly central to plot
 - (3) Relation of aggression to plot unclear
- Aggressive intentions:
- (1) Aggression accidental
 - (2) Aggression intentional
 - (3) Carelessness or negligence
 - (4) Unclear
- Distance between the aggressor(s) and victim(s)
- (0) Not appropriate
 - (1) Direct, interpersonal, and of closest proximity, i.e., within a small room or small area
 - (2) chase
 - (3) mediated in face-to-face contact i.e. involving distances beyond the limits of natural conversation (e.g. sniper, cannon).
 - (4) Mediated without sight (e.g., poisoning without observing the effects, sending the receiver into a fatal situation, dynamiting with a fuse)
 - (5) Global and/or undirected (e.g., killing by push button, nuclear missiles, etc.) directed indiscriminately against a large population.
- Cognitive preparation of victim
- (0) Unclear
 - (1) The receiver is totally unaware, aggression is not perceived prior to occurrence (e.g., shooting from back)
 - (2) Recognizes the aggression spontaneously, i.e., immediately before occurrence (e.g., stranger draws gun on sheriff)
 - (3) Anticipates the aggression before encounter takes place, is warned.
 - (4) Anticipates the aggression in great detail (e.g., when elaborate plans of attack are known to receiver)
- Physical consequences to the victim
- (1) no physical consequences shown
 - (2) definitely no physical consequences - victim remains unaffected in the long run
 - (3) victim somewhat impaired or restricted
 - (4) victim severely impaired
 - (5) victim dead or annihilated
 - (6) victim apprehended

- (7) victim decapitated, skinned alive, etc.
- (8) consequences shown in subsequent episode

Recovery:

- (0) Not appropriate
- (1) victim continues to function, recovers within scene
- (2) victim incapacitated, restricted or dead in scene

Double context of consequences

- (1) comedy is added to one of above
- (2) no such double context is present or is irrelevant

Witnesses:

- (1) the witnesses are passive; apathetic; do not act
- (2) witnesses cannot act (e.g. tied up, in shock etc.)
- (3) witnesses assist or encourage aggression, e.g. enter the fray
- (4) witnesses use physical means to end aggression (restrain)
- (5) witnesses seek direct alternatives to aggression, e.g. arbitration
- (6) witnesses seek indirect alternative (e.g. phoning for help)
- (7) other or no witnesses

Illustrated pain

- (1) no pain
- (2) moderate pain
- (3) extreme pain

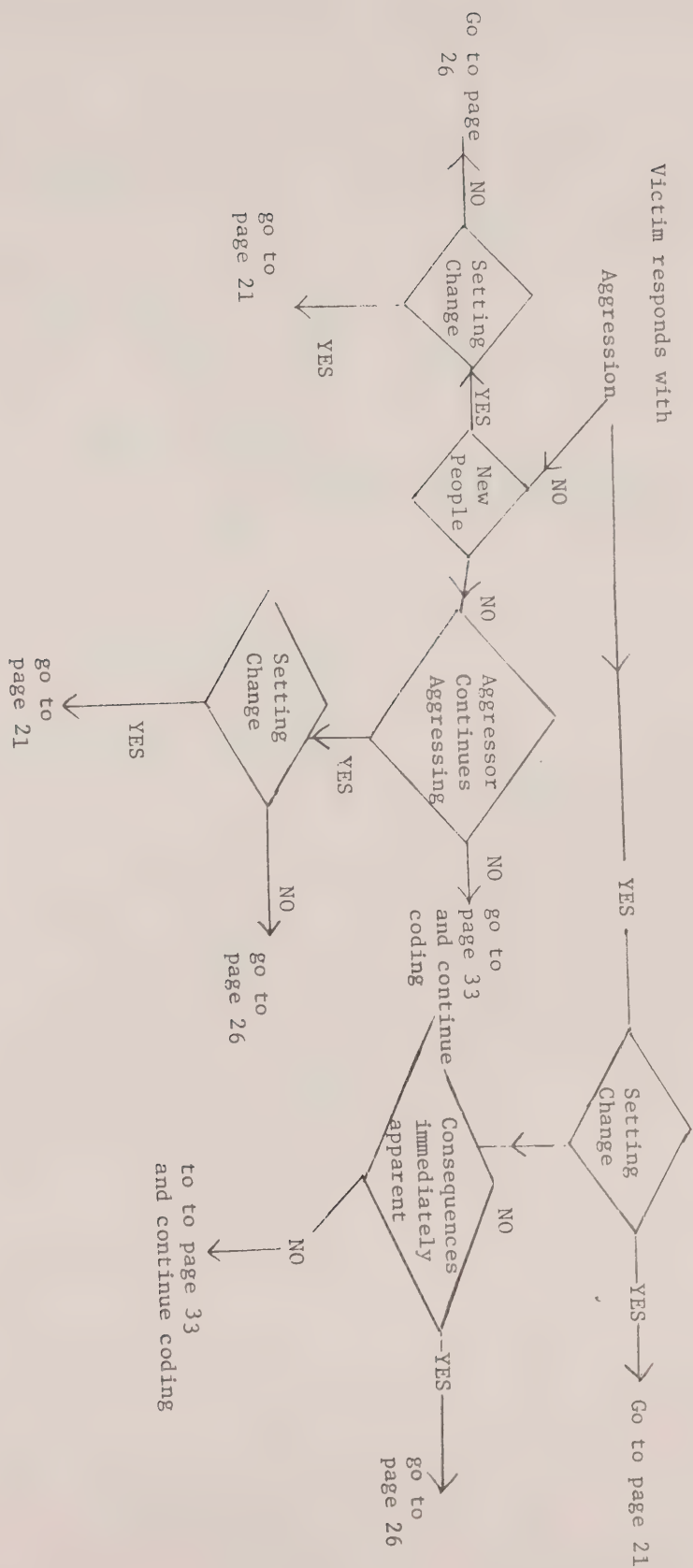
Illustrated gore

- (1) no blood
- (2) blood shown (small amount)
- (3) blood and gore (lot of blood and/or other injury)

Immediate response of victim to aggression

- (1) physically unable to respond (e.g., completely confined, unconscious, dead)
- (2) not responding or the response is not clearly recognizable
- (3) withdraws from encounter, disengages
- (4) submits unconditionally
- (5) submits conditionally (e.g., intends to escape, plans counter-aggression or other measures of retaliation).
- (6) resists by other than physical aggression means (verbal)
- (7) responds with violence (physical)
- (8) responds with psychological aggression
- (9) calls for help
- (10) tries to conciliate
- (11) tries to deflect
- (12) introduces arbitrator
- (13) unknown

Note: At the completion of the aggressive episode code pages 33 to 36.



Note: Code pages 33 to 35 for each aggressor/initiator who appeared in the episode.

CHARACTER ID _____

Code aggressors/initiator for each conflict episode (including but not only aggressive ones) on: motivation, means, provocation, emotion, justification, & outcome as follows:

Motivation/Stake in Outcome

(Gain) Hedonic: (1) Power or political status

(2) Material gain

Note: Use separate sheets for each character coded pages 26 to 31.

(3) Prestige; self-esteem

(4) Personal pleasure

Note: If episode involves "off screen aggression" do not code pages 30, 31, and 36.

(5) Survival, security

(6) Freedom

(7) Love

(8) Loved ones

(9) Fame

(10) Sexual favours and/or rewards

(Avoid losing) Hedonic: (1) Power or political status

(2) Material gain

(3) Prestige; self-esteem

(4) Personal Pleasure

(5) Survival, security

(6) Freedom

(7) Love

(8) Loved ones

(9) Fame

(10) Sexual favours/rewards

Ethical:

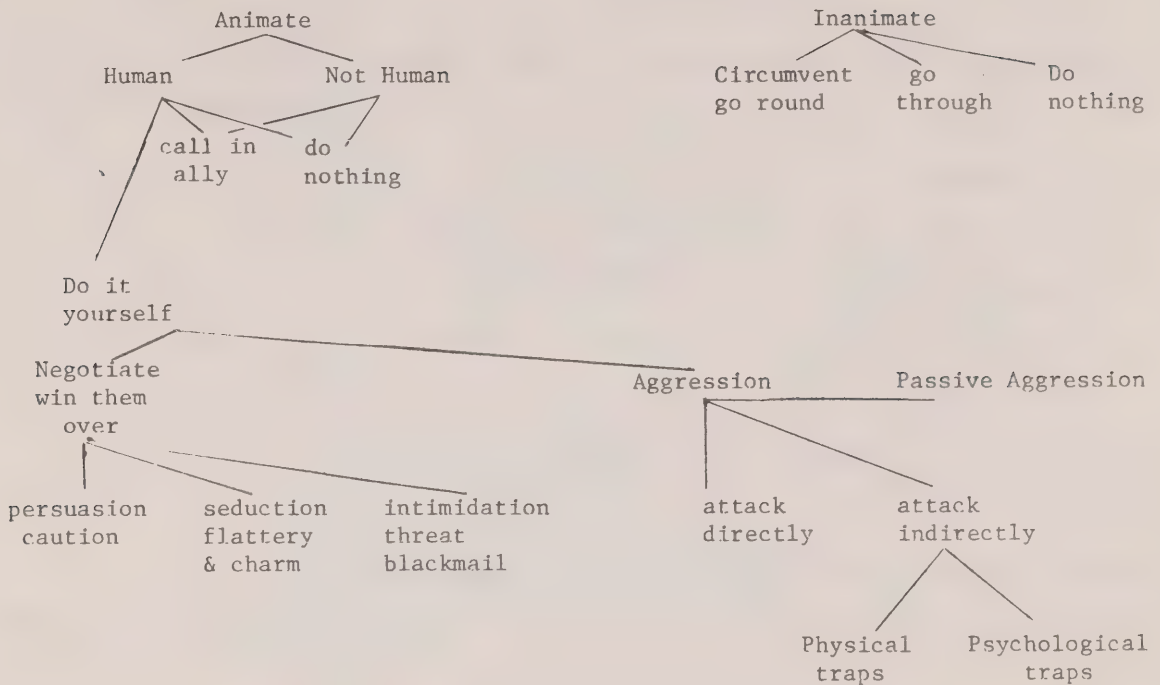
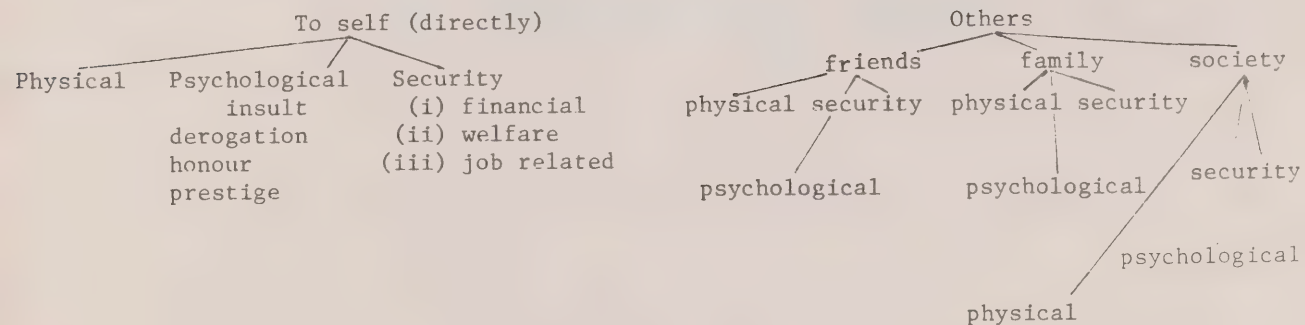
(1) Social contract (i) legal (police)
(maintain society) (ii) illegal

(2) Legal contract (signed contract)

(3) Moral obligation to someone etc.

(4) Moral obligation to self (personal retribution or vengeance)

(5) Religious contract

Means used to achieve goal:Provocation for engaging in conflict:

Emotional Attitude (1) Fear, anxiety
 (2) Anger, hate
 (3) Sadistic, masochistic
 (4) Irrational
 (5) Rational, cold
 (6) Other: specify _____

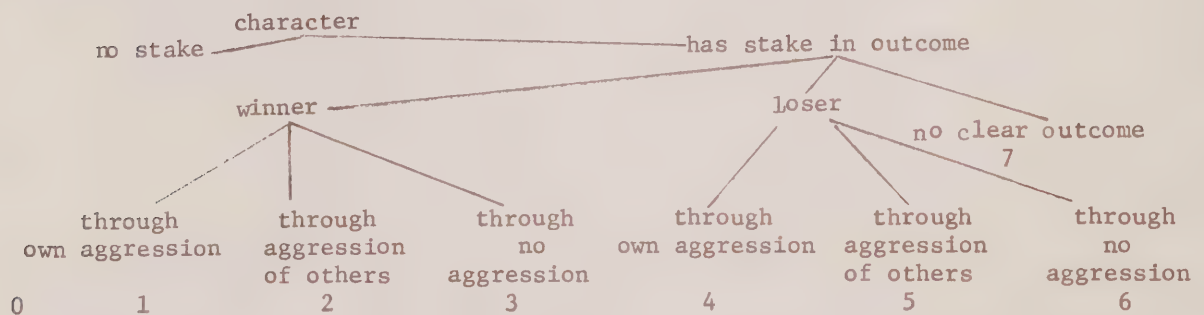
Justification: Note: check as many as are appropriate

<u>Explicit</u>	<u>Implicit</u>	<u>None offered</u>
1. Self defense	1. Self defense	
2. Moral	2. Moral	
3. Legal (contractual obligation)	3. Legal	
4. Following orders (contractual)	4. Following orders	
5. Contractual promise (e.g. promise to dying mother)	5. Contractual promise	
6. Avenge/Revenge	6. Avenge/Revenge	
7. Protection of innocent	7. Protection of innocent	
8. Treated unfairly	8. Treated unfairly	
9. Other: specify _____	9. Other: specify _____	

Outcome of the Conflict for all Characters in that Conflict

stake in outcome:

code according to the following decision tree



List each character's code for each category.

Note: End of coding for this episode - continue coding the next episode in the show.
 (i.e. go back to big tree, page 20)

Observed Non-fatal casualties

- (by coder)
- (0) None
 - (1) One
 - (2) Two
 - (3) Three
 - (4) Four
 - (5) Five
 - (6) Six
 - (7) Seven
 - (8) Eight or more, but can be counted
 - (9) Mass casualties; cannot be counted

Note: Count the number of persons or humanized animals hurt in the scene

Observed Fatal casualties

- (0) None
- (1) One
- (2) Two
- (3) Three
- (4) Four
- (5) Five
- (6) Six
- (7) Seven
- (8) Eight or more, but can be counted
- (9) Mass casualties; cannot be counted

Unobserved Non-fatal casualties

- (by coder)
- (0) None
 - (1) One
 - (2) Two
 - (3) Three
 - (4) Four
 - (5) Five
 - (6) Six
 - (7) Seven
 - (8) Eight or more, but can be counted
 - (9) Mass casualties; cannot be counted

Unobserved Fatal casualties

- (0) None
- (1) One
- (2) Two
- (3) Three
- (4) Four
- (5) Five
- (6) Six
- (7) Seven
- (8) Eight or more, but can be counted
- (9) Mass casualties; cannot be counted

APPENDIX THREE

LONG-FORM PROCEDURE FOR CODERS

Long-form Procedure for Coders

1. Run through once completely, as if you were an ordinary viewer, noting commercials shown but nothing else. Also time duration of show except commercials.
2. Immediately following the completion of the show, note from memory all the characters involved.
3. Code the global messages (pgs. 3-8). Do not refer back to these again.
4. Continue to code as much of the character profiles (pg. 10-17) as possible. You may go back to these profiles if necessary after the second run-through.
 - * Remember to do one profile for each title, leading and non-leading aggressive character.
5. Second run-through: Code each episode, stopping after each one and rerunning if necessary.

Note: During the run-through of episodes, coders can make notes of who was involved, what happened etc.

6. Third run-through: While watching the program, time the duration of:
 - a) aggressive interactions (not episodes)
 - b) arguments
 - c) lead-in
 - d) aggression in lead-in
 - e) audience build-up to aggression (suspense)

Note: Remember to use: (i) a Big Tree (page 20) for each episode.

- (ii) An aggression episode package for each new aggressor within the episode (pages 26-31).
- (iii) A motivation package (pages 33-35 for each aggressor in that episode or the initiator in an argument episode.
- (iv) Do not fill out Data Sheet, but include one for every program on the top of the pile.

7. Enter duration and frequency data (ie. number of aggressive episodes, conflict episodes etc.) on cover sheet.

APPENDIX FOUR

SHORT-FORM PROCEDURE FOR CODERS

Short Form Procedure for Coders

1. Watch the show as a normal viewer, timing the duration of the show (except commercials) and noting the commercials.
2. Code global messages (pg. 3-8) and context (pg. 9) as per long form, and character profiles (pg. 10-17) with the following exceptions: Omit health (pg. 12); character image (pg. 13); adjectives describing characters (pg. 13-15). Also omit pages 18 and 19 of long form.
3. Second run-through - episode by episode. For each episode, do the episode tree (pg. 20), setting, theft/harm to self, argument, aggression and body count pages where appropriate.

Note: Use the short form of the aggression episode package (see next page). Assign numbers to the sequence of events (draw a picture of those events) and put the numbers in the appropriate slots for mode of aggression consequences etc.
Omit pg. 33-35.

4. Third run-through - time durations of aggressive interactions, arguments etc., as per long form.
5. Enter duration and frequency data on cover sheet.

Note: Character portrayal - pg. 10 - Humanity... Add: 6) Human - cartoon.

APPENDIX FIVE

ADDITIONAL DEFINITIONS AND INSTRUCTIONS

Definitions (additional)

1. Conflict: When the nature of the interaction between people is in opposition (interaction may be verbal or physical).
2. Aggression: Any behavior that inflicts harm on an individual or individuals, either physically or psychologically, including explicit or implicit threats and nonverbal behaviors.
3. Violence: Physically aggressive behaviors that do, or potentially could, cause injury or death to the individual or individuals.
4. Episode:
 - A. When settings change .. with the following exceptions.
 - i) continuous action e.g. two people fighting and then a chase occurs
e.g. character walking from one place to another
 - ii) dependent, related setting, even though physically or geographically apart e.g. flashes between 2 people working together for the same purpose
e.g. flashes between pursuer and pursued, but
Note: for a number of flashes between different sets of people, e.g. theft going on in an office and the thief is shown; flash to the guard in the same office building but on a different floor; flash to 2 policemen who are working on these thefts. These are 3 separate episodes. To help in your decision, use as one criterion, if the people in the flashes are unaware of each other, code as separate episodes.
 - iii) telephone conversation - setting coded as the first place that appears
 - iv) commercials
 - B. Time changes .. even though the setting might be the same
5. Sarcasm: Bitter or wounding remark, taunt, especially one ironically worded.
6. Differentiate between witness and accomplice:

Witness: person who is not involved in the ongoing conflict (this person may or may not know the people involved in the conflict).

Accomplice

(i) Accomplice to the Aggressor: if 3 or more people are involved in aggressive conflict, the accomplice to the aggressor is the person who is ordering the aggressor but is not the direct aggressor (e.g. aggressor is threatening to use a gun and the accomplice has a stake in the outcome, i.e. is involved, but does not have a gun drawn, or using direct aggression).

(ii) Accomplice to the Victim: if 3 or more people are involved in aggressive conflict, the accomplice to the victim is the person who is not a direct victim (e.g. victim A is being tied up and person B is present but not being tied up. Then A is the victim and B is the accomplice to the victim. If B is then tied up, B becomes a victim and A is then the accomplice to the victim).

In both (i) and (ii) above, the accomplice may or may not know the aggressor or the victim; what is important is that in both cases, they are involved in the conflict.

7. Methods to resolve conflict:

- a) Arbitration: both parties in conflict will abide by decision of another
- b) Conciliation: agreement between conflicting parties
- c) Deflection: conflict suspended due to introduction of outside agent, distraction, etc.
- d) Constructive resolution (e.g. resolution of misunderstanding):
- e) Compliance (i) to an equal
(ii) to authority
- f) Coercion: use of physical force to reach compliance
- g) Conflict suspended

8. Irrational aggression -- this includes both physical aggression (e.g. a sniper shoots an unknown person walking down the street) and verbal aggression (e.g. an out-of-the-blue sarcastic comment). If the latter occurred it would almost always be the first comment in an interchange, (but the first comment would not necessarily be irrational, e.g. it could be in response to an action).

Instructions to Coders (additional)

A. Timing

1. When timing, time the actual length of argument, conflict, and aggression, irrespective of how the episode was coded (e.g. in an episode in which there is argument, if aggression occurs, the episode is coded as aggressive, but when timing, time both the length of argument and the length of aggression).
2. Time theft, harm to self and destruction of property as aggression and include in the category "Duration of aggressive interactions" (#9 of cover page).
3. If there is a film within a film which is aggressive, it will probably be impossible to code this aggression on an aggression package, but it is possible to time any of this aggression when you are timing the aggressive interactions.

e.g. Person goes to the cinema, and is shown as watching a "cowboy and Indians" film -- time the aggression when it is being shown.

4. On the cover sheet (p. 3) add a category: Duration of audience build-up to aggression. This requires that the time spent over the entire programme in preparing the audience for aggression be timed. The idea here is to get at the technique of having the audience on the edge of their seats waiting for aggression they know will occur (because they've seen an assassin with a gun, a shark swimming about, or whatever). This category relates to the following on the aggression tree:

Conflict ————— No ————— But Aggression Related

I explicit	II implicit
a) talking about	a) music
b) showing weapon	b) setting
c) stealthy assassins	c) close-up
d) showing clues	d) unexplained shots
e) questioning (e.g. police and alibis etc.)	e) sound effects

In addition to timing the duration of audience build-up for aggression, please note when you check, conflict - no - but aggression related, whether this is audience build-up for aggression or not. (Conflict - no - but aggression related also occurs with no buildup, e.g. when people talk about aggression after its occurrence). Whether audience build-up occurs or not, check the appropriate explicit and/or implicit category.

B. General

1. If episode involves a continuous shoot-out (i.e. more than two shots fired between people), code as 1 aggressive episode, recording the number of shots by each party involved (pg. 26). Code each person involved as both aggressor and victim.

i.e. A shoots at B...first time through: A is aggressor, B is the victim
 B responds with aggression...B is now aggressor and A is the victim.

Essentially, code as for 1 shot each.
2. Results or consequences of off-screen aggression can be coded.
3. When lead-in is part of the plot, code as an episode or episodes.
4. When coding motivation and aggression packages (pp. 26-35), code with your knowledge of the entire show, e.g., you might not find out until the end who was the assassin in a murder which occurred at the very beginning of the show.
5. In Game shows: end of episode occurs when new people are introduced, and/or when there is a break for commercials.
6. Destruction of property is coded when destruction actually occurs.

C. Specific (in order of page numbers)

1. When an animal (live) is portrayed on the screen, (p. 10) code character profile package for that animal, but only code as much as is appropriate -- i.e. the adjective check list will probably be inappropriate, but "role" i.e. good, bad or mixed will be appropriate. If 2 animals are having a fight e.g. lion and deer, use an aggression package.
2. Character profiles -- page 11 and 12, "Occupation" -- if the person is shown as having a boss or who logically would have a boss (e.g. secretary, waitress etc.) code as #7 legal - other. Code as #8 legal - boss if the person is not shown as having a boss and/or who could be self employed.
3. In Game Shows: "Role Type" page 13 code the host of the show as having a role, but the contestants are being themselves, so they do not have a role therefore code as 0 -- cannot code.
4. To distinguish between "Conflict - Argument" and "Conflict - non aggressive" choose the branch that gives the most information for that particular interaction. (pg. 20)
5. On the big tree (page 20):
 - (i) put check marks at every branch of the tree where you have to make a decision
 - (ii) for the "Explicit" and "Implicit" categories, (when aggression related), check off the categories (i.e. talking about; close up; music; etc.) which give the most information - e.g. if 2 policemen are talking about a murder and then they show a close up of the policemen's face -- only check off: Explicit (a) talking about, NOT Implicit (b) close up. But if 2 criminals are talking about a murder and then a close up of a gun is shown -- check off: Explicit (a) talking about, (b) showing weapon and implicit close up.

Note: The close up from the 1st example will be noted in production techniques on the "setting pages".

6. Ominous music -- check if it occurs even though it does not carry through the entire episode. (pg. 22-setting).
7. Argument (pg. 24): the initiator of an argument is the provocator.
8. The category "Mode of Aggression" -- Brandishing a weapon: use whenever a person is carrying a weapon which is ready for use (pg. 28, B).
 - e.g. i Policeman's gun still in his holster is not aggressive, brandishing a weapon
 - ii Criminal carrying a cocked rifle, but not actually pointing it, is still brandishing a weapon as it is ready for shooting.
9. If aggression occurs in "comic or sham context" -- #4 of context of aggression -- (page 30) -- then there is no double context so code 0 for double context (page 30).
10. Category of "Centrality of Aggression to the plot" (pg. 30)
 - (i) Central to plot only applies to that aggression which is necessary for the plot to exist -- i.e. without this aggression would there be a plot?
 - (ii) Incidental to plot -- is aggression that is used for padding e.g. sarcasm etc. in a lot of situation comedies will be incidental. A lot of the aggression in crime shows will be incidental once the 1st murder/crime has taken place.
11. In Cartoons: code under "Physical consequences to victim" #7 (page 30) all the bizarre things that happen to the character - e.g. decapitated; skinned alive; caught fire; flattened etc.
12. Flow chart (page 32) - the branch

go to setting page ← YES ← setting change ← YES — new people

Applies for the situation when there has been aggression and the victim does not respond with aggression, but without a time break (i.e. with continuous action) new people become involved in the aggression and at the same time the setting has developed. The important thing to remember is that there has been no break in the action.
13. If in an episode there is an "unobserved dead body" (i.e. with no character ID for this person, do not know the aggressor, the mode of aggression or anything about the death at all, except that there is a body) code on page 36 and go on to the next episode.
14. "Commercial" (page 1) #34 preview for films and television shows etc. -- if any of these previews are aggressive, write on the page that it was aggressive.

e.g. preview of crime show which is aggressive: and shown 12th.

33

12: 34 Preview of television etc. -- (write) 12th commercial - aggressive

35

